AETNA

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AETNA

Aetna mihi ruptique cauis fornacibus ignes,
et quae tam fortes uoluant incendia causae,
quid fremat imperium, quid raucos torqueat aestus,
carmen erit. dexter uenias mihi carminis auctor,
seu te Cynthos habet, seu Delost gratior Hyla,
seu tibi Ladonis potior; tecumque fauentes
in noua Pierio properent a fonte sorores
uota: per insolitum Phoebo duce tutius itur.
    aurea securi quis nescit saecula regis?
cum domitis nemo Cererem iactaret in aruis
uenturisue malas prohiberet fructibus herbas,
annua sed saturae complerent horrea messes,
ipse suo flueret Bacchus pede, mellaque lentis
penderent foliis, et pingui Pallas oliuae
se cretos amnis aleret: tum gratia ruris.
non cessit cuiquam melius sua tempora nosse:
ultima quis tacuit iuuenum certamina Colchos?
quis non Argolico defleuit Pergamon igni
. . . .
inpositam et tristem natorum funere matrem?

.P̄. VIRGILII MARONIS AETHNA INCIPIT · α. P uirgilii maronis aethna γ. CORNELII · SEVERI · EQ · RO · | AETNA · ζ. 1 Aethna α. ruptisque δ. 3 Quod ϛ. estus α. 5 Delost *Ed.* delos αω. Hyla *Ed.* ila α. *om* δ. illa ω. 5 *and* 6 *transpose* ω. 6 Ladonis (*or*? Ladone) *Ed.* dodona αω. dodone ϛ. 8 tutius αδϛ. cautius γεϛ. 9 quis ζϛ. qui αω. 10 lactaret α. 11 ue *Ed.* *om* α. que ω. malas ζϛ. malis αω. fluctibus δ. fluctibus α. frondibus γε. frugibus ζϛ. 12 saturae αω. sacrae ϛ. 14 oliuae α. oliue δ. oliva γεζϛ. 15 Se cretos *Ed.* Secretos αω. aleret. ageret αω. tum αγε. cum δζϛ. quae *Jacob.* *After* 18 *a v. is lost, as Jacob suggests.* 19 tristem *Wernsdorf.* tristi αω. matrem ω. mentem α.

auersumue diem? sparsumue in semina dentem?
quis non periurae doluit mendacia puppis,
desertam uacuo Minoida litore questus?
quicquid in antiqu
. um iactata est fabula carmen.
fortius ignotas molimur pectore curas:
qui tanto motus operi, quae tanta perenni
. . . .
explicet in densum flammas et trudat ab imo
ingenti sonitu moles et proxima quaeque
ignibus irriguis urat, mens carminis haec est.
  principio ne quem capiat fallacia uatum,
sedes esse dei tumidisque e faucibus ignem
Vulcani ruere et clausis resonare cauernis
festinantis opus. non est tam sordida diuis
cura, neque extremas ius est demittere in artes
sidera: subducto regnant sublimia caelo
illa neque artificum curant tractare laborem.
discrepat a prima facies haec altera uatum:
illis Cyclopas memorant fornacibus usos,
cum super incudem numerosa in uerbera fortes
horrendum magno quaterent sub pondere fulmen,
armarentque Iouem: turpe et sine pignore carmen.
  proxima uiuaces Aetnaei uerticis ignes
impia sollicitat Phlegraeis fabula castris.
temptauere, nefas, olim detrudere mundo
sidera captiuique Iouis transferre gigantes
imperium et uicto leges inponere caelo.
his natura sua est aluo tenus: ima per orbes
squameus intortos sinuat uestigia serpens.
construitur magnis ad proelia montibus agger:
Pelion Ossa grauat, summus premit Ossan Olympus.
iam coaceruatas nituntur scandere moles;

20 Auersumue α. Aduersumue ω. semina *Scaliger*. semine α ω. 23 *is a fragment of two vss.* 25 Qui α ζ. Quis ω. tanta perenni α ω. causa perennis ζ ϛ. *A v. is lost after* 25. 33 dimittere α ζ. 34 subducto α γ. seducto δ ϛ. 38 fortes ζ ϛ. foͬntes γ. fontes α δ ε. 39 fulmen ω. flumen α. 40 et *Jacob.* est α ω. 41 uinoͣces α. aethnei α. 42 flegracis α. 47 intortas α. intortus ω. 49 Peloniossa α. grauat *Jacob conj.* creat α ω. terit ϛ. olim-

impius et miles metuentia comminus astra
prouocat: infestus cunctos ad proelia diuos
prouocat admotisque trementia sidera signis.
Iuppiter en caelo metuit dextramque coruscam
armatus flamma remouet caligine mundum.
incursant uasto primum clamore gigantes.
hinc magno tonat ore pater, geminantque fauentes
undique discordei sonitum simul agmine uenti.
densa per attonitas rumpuntur fulmina nubes;
atque in bellandum quae cuique potentia diuum
in commune uenit: iam patri dextera Pallas
et Mars scaeuus erat, iam cetera turba deorum
stant utrimque. †deus† ualidos tum Iuppiter ignis
increpat et uictor proturbat fulmine montes.
illinc deuectae uerterunt terga ruinae
infestae diuis acies, atque impius hostis
praeceps cum castris agitur materque iacentis
impellens uictos. tum pax est reddita mundo,
tum liber cessat: uenit per sidera: caelum
defensique decus mundi nunc redditur astris.
gurgite Trinacrio morientem Iuppiter Aetna
obruit Enceladon, uasto qui pondere montis
aestuat et petulans expirat faucibus ignem.
haec est mendosae uulgata licentia famae.
uatibus ingenium est: hinc audit nobile carmen:
plurima pars scenae uerum est fallacia: uates
sub terris nigros uiderunt carmine manes
atque inter cineres, Ditis pallentia regna
mentiti uates Stygias undasque: canentes

pus α. 52 infestus αζϚ. infensus γε. 53 trementia *Ed.* tertia α. que—signis *om* ω. 54 en *Ed.* e αω. dextramque α *Aldus.* dextraque ω. 55 flamma α. flammam ω. 57 Hinc *Scaliger.* Hic αω. 58 discordei *Ed.* discordes αω. sonitum *Jacob conj.* comitum αω. 59 flumina α. 60 Et que in, *om rest of v.* ω. Atque in arma ruit quaecunque Ϛ. bellandumq : α. potintia α *pr. m.* 61 *om all except* α. 62 scaeuus ε. saeuus αω. caetera α. 63 deus ualidos αω. metus: ualidos Ϛ. 64 uictor γε. uicto α, δ *pr. m.* uinctos δ *corr.* iacto Ϛ. flumine α. 65 deuectae δζ *pr. m.* Ϛ. deuictae αγε. 66 Infestae ω. Infert e α. 67 Praeceptis α. 69 cessat α. cessa ε *pr. m.* cęssa γ. celsa ω. celum αω. caeli Ϛ. 71 Curcite α. aethna α. 72 enceladum ω. uasto qui ω. uastoq : α. uasti quoque ζϚ. 73 petulans ω. petula inse α. patulis *Aldus.* 76 uerum

hi Tityon poena strauere in iugera foedum
†sollicitant† illi te circum, Tantale, poma
sollicitantque siti: Minos, tuaque, Aeace, in umbris
iura canunt idemque rotant Ixionis orbem.
quicquid et interius falsi sibi conscia terret
. . . .
nec tu, terra, satis: speculantur numina divum
nec metuunt oculos alieno admittere caelo.
norunt bella deum, norunt abscondita nobis
coniugia et falsa quotiens sub imagine peccet,
taurus in Europen, in Laedam candidus ales
Iuppiter, ut Danaae pretiosus fluxerit imber.
debita carminibus libertas ista; sed omnis
in uero mihi cura: canam quo feruida motu
aestuet Aetna nouosque rapax sibi congerat ignes.
quacumque inmensus se terrae porrigit orbis
extremique maris curuis incingitur undis,
non totum et solidumst; defit namque omnis hiatu,
secta est omnis humus penitusque cauata latebris
exiles suspensa uias agit; utque animanti
per tota errantes percurrunt corpora uenae
ad uitam, sanguis omnis qua commeat idem,
terra uoraginibus conceptas digerit auras.
scilicet aut olim diuiso corpore mundi
in maria ac terras et sidera, sors data caelo
prima, secuta maris, deseditque infima tellus,
sed tortis rimosa cauis; et qualis aceruus
exilit inparibus iactis ex tempore saxis,
ut crebro introrsus spatio uacuata charybdis
pendeat in sese, simili quoque terra figura est

Ed. rerum α ω. 77 uiderunt α ω. ? uicerunt. 80 Hii α. 81 poma *Ed.* poena α ω. 82 acacc̨ α. 84 sibi conscia α ζ ϛ. consortia γ δ ε. terret *Ed*: *a v. is here lost.* terrent α ω. terra ζ ϛ. 85 Nec tu terra α. Nec ut terra δ. Haec ut uera γ ε. Non ut terra ζ. Non est terra ϛ. 86 metunt α. 88 peccet *Ed.* peccent α ω. 90 *om* γ ε. danae α. 93 aethna α. 95 incingitur α *Aldus.* hac igitur δ. hic agitur γ ε. agitabitur ζ. agitatur ab ϛ. 96 et solidumst *Ed.* et solido α. et solidum ω. defit ζ *corr* ϛ. desunt α γ ε. desinit δ. 97 agit utque ϛ. agiturq: α ϛ. agit inque γ δ ε. 100 commeat γ ζ ϛ. cum meat α. comeat δ ε. 105 tortis α. totis ω. 107 crebrer α. uacuata ζ ϛ. uacat acta α. *om* γ δ ε. charibdis α. *om* γ δ ε. corymbos ζ ϛ. 108 figura est *Ed.*

in tenuis laxata uias: non omnis in artum
nec stipata coit: siue illi causa uetusta est
nec nata est facies, sed liber spiritus intra
effugiens molitur iter; seu lympha perennis
edit humum, limo furtimque obstantia mollit;
aut etiam inclusi solidum fudere uapores
atque igni quaesita uia est; siue omnia certis
pugnauere locis, non est hic causa docendi,
dum stet opus, causas. quis enim non credit inanis
esse sinus penitus, tantos emergere fontis
cum uidet, ac torrens uno se mergere hiatu
. . . .
nam mille ex tenui uocuoque agitata necesse est
confluuia errantes arcessant undique uenas,
ut trahat ex pleno quod fortem contrahat amnem.
flumina quinetiam latis currentia riuis
occasus habuere suos: aut illa uorago
derepta in praeceps fatali condidit ore,
aut occulta fluunt tectis adoperta cauernis
atque inopinatos referunt procul edita cursus.
quod ni diuersos emittat terra canales
hospitium fluuiorum aut semita, nulla profecto
fontibus et riuis constet uia, pigraque tellus
conferta in solidum segni sub pondere cesset.
quod si praecipiti conduntur flumina terra,
condita si redeunt, si quaedam incondita surgunt,
haud mirum claussis etiam si libera uentis
spiramenta latent. certis tibi pignera rebus

figura ζϛ. futurae (*i. e.* futura .ē.) αγε. fumum δ. 109 omnes α. 111 Nec ω. Haec αζϛ. 112 molitur γζϛ. molitus α. mollitur εδ *corr.* inter α. nympha α. perenni αω. 113 lima *Scaliger.* 114 inclusis olidum α. fudere *Ed.* uidere αω. uicere *Serin acad. d. inscr.* v *p.* 226. 116 docendi *Aldus.* dolendi αω. docenda *Gorallus.* 117 causas *Ed.* causae αω. non credit inanis α. *om* γδε. non credat inanes *Aldus.* non uiderit illud ζϛ. 119 ac torrens ω. hac torre^{n}s α. hyatu α. *A v. is lost.* 120 Nam mille *Ed.* Nam ille α. Non ille ω. uocuoque agitata *Ed.* uocemque agat apta αω. 121 Confluuia δζϛ. Cum fluuio α. uenas α. et undas ω. ab undis ζϛ. 122 Vt *Ed.* Et αω. fortem α. fonte *or* fontem ω. 125 Derepta *Scaliger.* Direpta ω. Direptam α. 126 auernis α. 128 ni *Jacob.* si αω. 129 Ospitium α. fluuiorum ζ *corr* ϛ. fluuium α. fluminum ω. 131 Conferta ϛ. Conserta αω. segni αζ. segnis ω. 132 terra α. terrae ω. 133 si quaedam *Ed.* siqua etiam αω. 134 claussis *Ed.* classis α.

atque oculis haesura tuis dabit ordine tellus:
inmensos plerumque sinus et iugera pessum
intercepta licet densaeque abscondita nocti
prospectare: procul chaos ac sine fine ruinast.
cernis et in siluis spatiosa cubilia retro
antraque demersas penitus fodisse latebras.
incomperta uia est operum: tantum effluit intra
. . . .
argumenta dabunt ignoti uera profundi.
tu modo subtiles animo duce percipe curas
occultamque fidem manifestis abstrahe rebus.
nam quo liberior quoque est animosior ignis
semper in incluso, nec uentis segnior ira est
sub terra penitusque mouent hic plura, necesse est
uincla magis soluant, magis hoc obstantia pellant.
nec tamen in rigidos exit contenta canales
uis animae flammaeue: ruit qua proxima cedunt
obliquumque secat qua uisa tenerrima massa est.
hinc terrae tremor, hinc motus, ubi densus hiantes
spiritus exagitat uenas cessantiaque urget.
quod si spissa foret, solido si staret in omni,
nulla daret miranda sui spectacula tellus,
pigraque et in pondus conferta immobilis esset.
    sed summis si forte putas concrescere causis
tantum opus et subitis alimentum uiribus, ora
quod patula in promptu cernis uastosque recessus,

clausis ω. 137 Inmensos α ζ ϛ. Inmensum ω. 138 β *begins.* Intercepta α β. Inter certa γ ε ζ. licet β *Scaliger.* leget α ω. densaque β. nocte β. 139 procul *om* β: uastum *in margin.* ruinast *Ed.* ruinae (*i. e.* ruina .ē.) α ω. minas (i. e. ruinast) β. 140 spatiosa β. spatioque α ω. 141 demersas penitus β. demissa pedibus α ω. latebras β. latebris α ω. demersis penitus sedisse latebris *Wernsdorf conj.* 142 operum α ω. aeri β. effluit intra α ω. influit intra ζ ϛ. effugit ultra β. *A v. seems lost here.* 145 abstrahe α β γ ε ζ. astrue ϛ. 147 in incluso β. ininclusus α. in inclusis ω. 148 hic plura, *Ed.* hoc plura α β ω. haec plura ζ ϛ. 150 rigidos α ω. riuos β. 151 flammaeue ruit β. flamma uerrit α. flamma neurit δ. flamma urit γ ε. flamma auertit ζ ϛ. qua β ζ ϛ. quā α γ ε. 152 qua uisa α ω. quae causa β? massa est *Ed.* caussa est β? causa est α ω. 153 hiantes β. hiatus γ ε. hiatu α ω. 155 solido si staret α β. solidos instaret γ ε. solidosque instaret δ. solidoque instaret ζ ϛ. in omni β. inamni α. immani δ. inani ω. 157 conferta immobilis β. confert immobilis α. confertim mobilis γ δ ε. confestim mobilis ζ ϛ. 158 concrescere β. concredere α ϛ. congredere ω. 159 subitis β. summis α ω. ora β. oris α ω.

falleris et nondum certo tibi lumine res est.
namque illis quaecumque uacant in hiatibus, omnis
. . . .
et sese introitu soluunt adituque patenti
conuersae languent uires animosque remittunt.
quippe ubi qui teneat uentos acuatque morantis
in uacuo defit, cessant, tantumque profundi
explicat errantis et in ipso limine tardant.
angustis opus est turbare in faucibus illos:
feruet opus, densaque premit premiturque ruina
nunc euri boreaeque notus, nunc huius uterque.
hinc uenti rabies, hinc saeuo quassat hiatu
fundamenta soli, trepidant urbesque caducae.
inde neque est aliud, si fas est credere, mundo
uenturam antiqui faciem ueracius omen.
haec immo cum sit species naturaque terrae,
introrsus cessante solo trahit undique uenas.
Aetna sui manifesta fides et proxima uero est:
non illic duce me occultas scrutabere causas:
occurrent oculis ipsae cogentque fateri.
plurima namque patent illi miracula monti;
hinc uasti terrent aditus merguntque profundo;
porrigit hinc artus penitusque os erigit ultra;
hinc scissae rupes obstant discordiaque ingens;
inter opus nectunt aliae mediumque coercent,

160 Quod patula β. Quae ualida α ω. uastosque β. ualidosque α ω. 161 Falleris et β. Fallere sed α ω. certo tibi lumine res est β. tibi lumine certaque retro α ω. 162 illis quaecumque uacant hiatibus β. in *add Ed*: *a v. is here lost.* illuc quod cumq; uacat hiat impetus α. ω *are more corrupt.* 163 sese α ω. rose δ. rosae γ ε. res ζ ϛ. 164 conceptae β. 165 qui teneat β. contineat α ω. uentos acuatque *Ed.* uentos aquasque β. uentosa qua quaeque α ϛ. uentosa queq. γ δ ε. 166 defit β. desint α ω. cessant α β. cessa ω. 167 limite β γ. tradunt β. 168 turbare in ζ ϛ. turburare in γ. turbant in α δ ε. turbanti β. illo β. 169 densaque premit β. densique premunt α ω. 170 Nunc euri boreaeque notus β. Hinc furtum boreaeque noto α. Hinc (Hic γ) furtim boreeque noto γ δ ε. huius α β ω. unus ζ ϛ. uterque ϛ. uterque est α β γ ζ. 171 Hinc β γ ζ ϛ. Hic α δ. hinc α β ω. hic δ. 172 soli β. solo α γ ζ ϛ. 174 Venturum α. 175 immo β. primo α ω. 176 trahat β. 177 Aethna α. 178 illic γ ε ϛ. illi β. illinc α δ ζ. 179 ipsi α γ ε. 182 Porrigit hinc β. Corrigit hic α ω. penitusque os erigit *Ed.* penitus quos exigit α. penitusque exaestuat β. penitusque quod exigit δ ζ. penitusq, exigit γ ε. 183 scissae β. spissae α ω. 184 aliae β. uaries α δ. uarios γ ε ζ δ *corr* ϛ. cohercent α γ ζ.

pars igni domitae, pars ignes ferre coactae.
haec operis uisenda sacri faciesque domusque,
haec illi sedes tantarumque area rerum est.
  nunc opus artificem incendi causamque reposcit,
non illam parui aut tenuis discriminis: ignes
mille sub exiguo ponent tibi tempore ueram:
res oculique docent, res ipsae credere cogunt.
quin etiam tactu moneam contingere, tuto
si liceat: prohibent flammae custodiaque ignis
illi operist: arcent aditus diuinaque rerum
cura: sine arbitrio est: eadem procul omnia cernes.
nec tamen est dubium, penitus quid torreat Aetna,
aut quis mirandus tantae faber imperet arti.
pellitur exhaustae glomeratim nimbus harenae,
flagrantes properant moles, uoluuntur ab imo
fundamenta; fragor tota nunc rumpitur Aetna,
nunc fusca pallent incendia mixta ruina.
ipse procul magnos miratur Iuppiter ignes,
neue sepulta noui surgant in bella gigantes,
neu Ditem regni pudeat neu Tartara caelo
uertat, in occulto tantum premit; omniaque extra
congeries operit saxorum et putris harena;
quae nec sponte sua faciunt nec corporis ullis
sustentata cadunt robusti uiribus: omnes

186 ut maior species aetnae succurrat inanis
195 ut maior species etne succurrat inanis

186=195 *seems spurious.* 186 b *om* α ω. *follows* 188 *in* β. operi β. 187 illi β. illis α ω. tantarumque area rerum est β ζ. tantarum sedesq; arearum est α. tantarum sedesque area (area γ) rerum est γ δ. 188 incendi α β. incendia ω. incendit ϛ. 189 *so* α ω. Non illam paruo aut tenui discrimine signis β. 190 exiguo ponent tibi tempore ω. exiguo ponentibus tempora α. ueram *Ed.* uera α ω. ueras ϛ. exiguum uenient tibi pignora tempus β. 191 oculos ducunt β. cogent β. 192 moneam β. moneat α. moneant γ ζ ϛ. tuto β. toto α ω. 194 operist *Ed.* operi est β. operum est α ω. 196 cernis β ω. 197 quid β. quin α ω. torreat β ω. torqueat α. aethna α. 198 imperet δ ζ ϛ. imperat α β γ ε ζ. 199 exhaustae β. exutae α ω. glomeratim β. glomeratur α ω. glomeratus ϛ. nymbus α γ ζ. 200 uolunt̄ α. 201 Aethna α. 203 magnos α ω. tantos β. 204 Neue α ω. Ne β. 206 Vertat β γ ζ. Vertant α δ ε. premit α ω. tremit β. omniaque extra β. omnia dextra α ω. 207 operit *Aldus.* operis α β ω. arenae β. 208 faciunt α ω. ueniunt β.

exagitant uenti turbas ac uertice saeuo
in densum conlecta rotant uoluuntque profundo.
haec causa expectanda; at erunt incendia montis,
spiritus inflabit momen languentibus acre.
nam prope nequiquam par est uiolentia flammae:
ingenium uelox illi motusque perennis;
uerum opus auxilium est ut pellat corpora: nullus
impetus est ipsi; qua spiritus imperat, audit:
hic princeps magnoque sub hoc duce militat ignis.
    nunc quoniam in promptu est operis natura solique,
unde ipsi uenti, quae res incendia pascit;
cum subito cohibentur, iners quae causa silenti,
subsequar: inmensus labor est sed fertilis idem:
digna laborantis respondent praemia curis.
non oculis solum pecudum miranda tueri
more nec effusis in humum graue pascere corpus,
nosse fidem rerum dubiasque exquirere causas,
ingenium sacrare caputque attollere caelo,
scire quot et quae sint magno natalia mundo
principia: occasus metuunt an saecula pergunt
et firma aeterno religata est machina uinclo?
solis scire modum, ut, quanto minor orbita lunaest,
haec breuior cursu bis senos peruolet orbes,
annuus ille meet; quae certo sidera currant
ordine, quaeue suos errent incondita cursus;

ullis β δ. ulli α γ ε ζ. 209 robusti β. robustis α ω. 210 Exagitant uenti turbas ac β. Exigitur uenti turbas a α. Exigitur uertitur basa δ (uasa ς. saxa ε ς). Exigitur ueritur saxo uertice γ. 211 conlecta β. coniecta α γ δ. congesta ζ ς. 212 Haec α β ζ. Hac γ ε. Nec δ ς. causa expectanda; at erunt *Ed.* caussae expectanda terunt β. causa expectata ruunt α ω. mortis α. 213 inflabit *Ed.* inflatis α β ω. momen *Scaliger.* nomen α β ω. acre *Ed.* aer α β ω. 214 par α ω. pars β. uiolentia β ς. uolentia α. uoluentia γ ζ. uoluencia δ. flammae β. semper α ω. 216 corpora β *Scaliger.* corpore α ω. 217 audit α ω. audet β. 218 Hic *Ed.* Hinc α β δ. Nunc γ ε ζ ς. magnoque *Ed.* magnosque α δ ς. magnusque β γ ε ς. sub hoc duce α ω. qui sub duce β. 220 Vnde β. Vna α ω. 221 cohibentur *Matthiae.* cohibetur α ω. cohibent β. iners β. inest α ω. 223 Pigra laboratis β. praemi[a] α. 224 peccudum α. tueri β. fuere α ω. 226 rerum β. rebus α ω. 227 *so* β. Sacra peringentem (perurgentem ς) capitique attollere caelum α ω. 228 quod α δ. natalia α. fatalia β. talia ω. 229 an *Gorallus.* ad α ω. 230 uinclo α β *Aldus.* mundo ω. 231 ut *Ed.* et α β ω. lunaest *Ed.* luna est α ω. lunae est β γ ζ. 232 Haec α ω. Hoc β. peruolat β. 233 Annus (u over s) α. meet β. monet α γ ς. mouet δ ε ζ.

scire uices etiam signorum et tradita iura,
sex cum nocte rapi, totidem cum luce referri; 235 b
nubila cur caelo, terris denuntict imbres,
quo rubeat Phoebe quo frater palleat igni;
tempora cur uarient anni: uer, prima iuuenta,
cur aestate perit, cur aestas ipsa senescit,
autumnoque obrepit hiems et in orbe recurrit?
axem scire Helices et tristem nosse cometen,
Lucifer unde micet quaue Hesperus, unde Bootes;
Saturni quae stella tenax, quae Martia pugnax;
quo rapiant nautae, quo sidere lintea tendant;
scire uias maris et caeli praedicere cursus,
quo uolet Orion, quo Sirius incubet index;
et quaecumque iacent tanto miracula mundo
non congesta pati nec aceruo condita rerum,
sed manifesta notis certa disponere sede
singula, diuina est animi ac iucunda uoluptas.
sed prior haec dominis cura est cognoscere terram,
quaeque in ea miranda tulit natura notare,
haec nobis magis adfinis caelestibus astris.
nam quae mortalis spes? quaeue amentia maior,
in Iouis errantem regno perquirere uelle,
tantum opus ante pedes transire ac perdere segnes?
torquemur miseri in paruis premimurque labore;
scrutamur rimas et uertimus omne profundum; 276
quaeritur argenti semen, nunc aurea uena; 277
torquentur flamma terrae ferroque domantur, 278

sidera β ζ ϛ. sidere α γ ϛ. sedere δ. 234 quaeue α ω. quae β. quaeque ζ ϛ. suos errent *Ed.* suo errant α ω. suos seruent β. suo careant ϛ. cursus *Ed.* cursu *Gorallus.* cura α ω. motus β. 235 et *om* α ω. 235 b *om all but* β. 236 caelo terris α ω. panope caelo β. 238 uariant ω. uer prima β. primaque α ω. 239 Cura aestatae α. cura α. senescat γ ε. 240 Autmnoq; (u above) α. hiemps ζ. 241 cometem ω. 243 quae—quae α β ω. cur—cur ϛ. mastia α. 244 linthea α γ ζ. tendant α ω. pandant β. 245 praediscere α. 246 Qua β. uolet α ω. uocet β. Sirius β ϛ. setius α. secius δ ζ. serus γ ε. incubet α ω. excubet β. 248 congesta β. digesta α ω. 249 cerata α. 251 hec α. dominis α. omni β. hominis ω. 252 Quaeque in ea β. Et quae nunc α ω. *om v.* γ ε. 253 magis β. magna α ω. 254 mortalis spes. (ç est above) quaeue am̃tia α. mortali cuiquam est amentia β. mortalis spes ē quae amātia γ. mortalis spes est q̄ue amancia (e above) δ. 255 Iniuuis (o above) α. uelle α ω. diuos β. 256 ac α β. et ω. segnes α ω. segne est β. 257 premimurque α ω. terimurque β. 276 277 278 *rightly follow* 257 *in* β.

dum sese pretio redimant uerumque professae
tum demum uiles taceant inopesque relictae.
noctes atque dies festinant arua coloni,
callent rure manus, glebarum expendimus usum,
fertilis haec segetisque feracior, altera uitis;
haec platanis humus, haec herbis dignissima tellus;
haec dura et melior pecori siluisque fidelis;
aridiora tenent oleae, sucosior ulmis
grata. leues cruciant animos et corpora causae,
horrea uti saturent, tumeant et dolea musto,
plenaque desecto surgant faenilia campo:
sic auidi semper qua uisum est carius istis.
implendus sibi quisque bonis est artibus: illae
sunt animi fruges, hae rerum maxima merces,
scire quod occulto terrae natura coercet;
nullum fallere opus, non mutos cernere sacros
Aetnaei montis fremitus animosque furentis;
non subito pallere sono, non credere subter
caelestis migrasse minas aut Tartara rumpi;
nosse quid impediat uentos, quid nutriat ignes,
unde repente quies et multo foedere pax sit.

. . . .

concrescant animi, penitus seu forte cauernae
introitusque ipsi seruent, seu terra minutis
rara foraminibus tenues in se abstrahat auras;
plenius hoc etiam, rigido quia uertice surgit
illinc infestis atque hinc obnoxia uentis,

276 et uertimus α β γ. euertimus ω. 278 Torquentur α ω. Torrentur β. 258 professa est ω. 259 uiles taceant α ω. humilesque iacent β. 260 festinent α. 261 expendimus usum β. expellimur usu α ω. 262 segetisque *Gryphius* 1547. segetique α ω. segeti β. uitis *Gryphius* 1547. uiti α β ω. 263 platanis α ω. plantis β. 264 dura et β. diuiti α ω. diti ϛ. 265 ulmis β ϛ. ulmus α ω. 267 Horrea uti saturent α ω. Horreaque ut sature β. et α ω. ut β. dolea α. dolia ω. 268 Planaque ω. fienilia α. 269 quouis est carior ipsis β. 270 astibus α. illae *Aldus*. illis α β ω. 271 hae α. haec β ω. maxima α ω. est optima β. 272 quod ε. quid α β ω. exculto α. terrae natura β. natura terra α. natura terrae δ ε. naturae terra γ ζ. cohercet α γ ζ. 273 mutos *Scaliger*. multos α ϛ. multo ω. multum β. 274 Aethnei α. 275 pallere β ϛ. callere α ω. 279 rumpi β. mundi α ω. 280 impediat α ω. intendat β. ignes β ω. illos α. 281 repente α ω. reperta β. *One or more vss. are lost here.* 282 cauerne α γ. 284 tenues β. neue α ω. 285 quia α δ. qua β γ ε ζ.

undique diuersas admittere cogitur auras,
et coniuratis addit concordia uires;
siue introrsus agunt nubes et nubilus auster;
seu forte hi flexere caput tergoque feruntur:
praecipiti deiecta sono premit unda fugatque
torpentes auras pulsataque corpora denset.
nam ueluti sonat hora duci Tritone canoro:
pellit opus collectus aquae uictusque mouere
spiritus, et longas emugit bucina uoces:
carmineque irriguo magnis cortina theatris
imparibus numerosa modis canit arte regentis,
quae tenuem impellens animam subremigat unda;
haud aliter summota furens torrentibus aura
pugnat in angusto, et magnum commurmurat Aetna.
credendum est etiam uentorum existere causas
sub terra similis harum quas cernimus extra:
ut cum densa premunt inter se corpora, turba
elisa in uacuum fugiunt et proxima secum
momine torta trahunt tutaque in sede resistunt.
quod si forte mihi quaedam discordia tecum est
principiisque aliis credas consurgere uentos,
non dubium rupes aliquas penitusque cauernas
proruere ingenti sonitu, casuque propinquas
diffugere impellique animas: hinc crescere uentos:
aut humore etiam nebulas effundere largo;
ut campis agrisque solent quos adluit amnis:
uallibus exoriens caligat nubilus aer;
flumina parua ferunt auras; uis proxima uento est;

uestice **α**. 286 infestis *Jacob.* infestus **α ω**. insessa est **β**. uentis **β**. uitis **α γ**. uites **δ ε**. obnoxius intus **ζ ϛ**. **β** *ends here.* 287 cogitur *Ed.* cogitat **α ω**. 290 hi *add Ed.* *om* **α ω**. 291 deiecta *Scaliger.* delecta **α ω**. delata **ϛ**. unda *Scaliger?* una **α ω**. 292 Torpentes *de Rooy.* Torrentes **α ω**. 293 hora duci *Ed.* ora duc **α**. ora (ore **γ ε**) diu **ω**. aura diu *Scaliger.* cancro **α**. 294 opus **δ** *pr. m.* opes **α ω**. 297 arte **ω**. arta **α**. 298 unda **α γ ε** *Aldus.* undam **δ ζ ϛ**. 300 ęthna **α γ**. 301 causas **δ ϛ**. causam **α γ ε ζ**. 302 terra **ω**. terras **α ζ**. terris **ϛ**. 303 Vt **α** *corr* **ω**. Et **α** *pr. m.* premunt *Gronouius.* cremant **α ω**. turba **ω**. turbant **α**. 304 fugiunt *Jacob.* fugiant **α ω**. *perhaps* fugitant. 305 Momine *Gronouius.* Momina *Scaliger.* Nomina **α ω**. torta *Jacob.* tota **α ω**. tutaque in **α ω**. tuta dum *Jacob conj.* 307 que *add Aldus.* *om* **α ω**. 309 Proruere *Aldus.* Prouchere **α ω**. 310 crescere **α**. cernere **ω**. 312 Vt *Aldus.* Aut **α ω**. adluit *Ed.* abluit **α**. obluit **ω**. obruit **γ ϛ**. 314 Flumina **α ω**.

eminus adspirat fortis et uerberat humor.
atque haec in uacuo si tanta potentia rorum est,
hoc plura efficiant infra clusique necesse est.
his agitur causis extra, penitusque coactos
exagitant uentos: pugnant in faucibus; arte
pugnantis suffocat iter; uelut unda profundo
terque quaterque exhausta graues ubi perbibit euros,
ingeminant fluctus et primos ultimus urget;
haud secus adstrictus certamine tangitur ictu
spiritus inuoluensque suo sibi pondere rupes
densa per ardentes exercet corpora uires;
et quacumque iter est properat transitque morantem;
donec confluuio ueluti siphonibus actus
exilit atque furens tota uomit igneus Aetna.
    quod si forte putas isdem decurrere uentos
faucibus atque isdem pulsos remeare, notandas
res oculis locus ipse dabit cogetque negare.
quamuis caeruleo siccus Ioue fulgeat aether
purpureoque rubens surgat iubar aureus ostro,
illinc obscura semper caligine nubes
pigraque defuso circumstupet †humida† uultu,
prospectans sublimis opus uastosque receptus.
non illam uorat Aetna nec ullo intercipit aestu:
obsequitur quacumque iubet leuis aura reditque.
placantes etiam caelestia numina ture
summo cerne iugo, uel qua liberrimus Aetna
inprospectus hiat, tantarum semina rerum
si nihil irritet flammas stupeatque profundum.

Flamina ζ ϛ. uis ζ ϛ δ *corr.* uix α ω. 316 uacuo δ ϛ. uacuos α ω. rorum *Jacob.* rerum α ω. 317 efficiant α *Aldus.* efficiunt ω. 318 agitur α ω. igitur *Scaliger.* coactos *Ed.* coactus α δ ϛ. coactis ω. coacti *Scaliger.* 319 uentos α ω. uenti *Scaliger.* 321 perbibit ζ ϛ. ꝑhibit α. ꝑhibē γ. perbibere δ. 322 Ingeminant α γ. Ingeminat ζ ϛ. primos ζ ϛ. primus α ω. ultimos α. 324 rupes *Ed.* uires α ω. 325 uires α γ δ ε. neruos ζ ϛ. uenas *Aldus.* 327 siponibus α. siphonibus actus *om* γ δ ε. reuolutis aestibus amnis ϛ. 328 aethna α. 329 decurre α. 330 autq; α. isdem ζ ϛ. idem α γ δ. pulsos *Aldus* 1534. pulsis α γ ε ζ. notandas ϛ. notanda[çsunt] α. notanda γ. notanda sint δ. 332 ceruleo sicus α. fulgeat α. frigeat γ δ ε. fugiat ζ ϛ. 335 humida α ω. ? atmida. 336 Prospectans *Ed.* Prospectant α ω. Prospectat ζ ϛ. uastusq; α. 337 uorat *Jacob.* uidet α ω. aethna α. 339 turae α. 340 aethna α. 342 irridet α.

huic igitur credis? torrens ut spiritus ille
qui rupes terramque rotat, qui fulminat ignes,
cum rexit uires et praeceps flexit habenas
praesertim, ipsa suo decliuia pondere numquam
corpora deripiat ualidoque absoluerit arcu!
quod si fallor, adest species; tantusque ruinaest
impetus, adtentos oculorum transfugit ictus
haec leuitas; tantos igitur ferit aura mouetque
. . . .
sparsa liquore manus sacros ubi uentilat ignis,
uerberat ora tamen; pulsataque corpora nostris
incursant: adeo in tenuist, uim causa repellit:
non cinerem stipulamue leuem, non arida sorbet
gramina; non tenuis plantis humus excita praedas
. . . .
surgit adoratis sublimis fumus ab aris:
tanta quies illi est et pax innoxia rapti.
 siue peregrinis igitur propriisue potentis
coniurant animae causis, ille impetus ignes
et montis partes atra subuectat harena;
uastaque concursu trepidantia saxa fragoris
ardentisque simul flammas ac fulmina rumpunt;
haud aliter quam cum prono iacuere sub austro
aut aquilone fremunt siluae, dant brachia nodo
implicitae: hac serpunt iunctis incendia ramis.
nec te decipiant stolidi mendacia uulgi,
exhaustos cessare sinus, dare tempora, rursus
ut rapiant uires repetantque in proelia uicti.
pelle nefas animi mendacemque exue famam:
non est diuinis tam sordida rebus egestas

343 Huinc α. ille *Scaliger*. illi α ω. 344 rotat *Jacob*. notat α ω. uorat ς. 345 Cum̈ rexit α. Cur exit ω. preceps α. 347 deripiat *Gorallus*. diripiant α γ ς. diripiat δ ς. absoluerit *Scaliger*. absolueret α ω. 348 si α δ. ni γ ε. nisi ζ ς. ruinaest *Ed*. ruinis α ω. 350 Haec *Scaliger*. Nec α ω. *One or more vss. are lost.* 352 n̄ris α. nostra ω. 353 in tenuist *Ed*. in tenui α ω. tenuis ζ ς. 355 humus excita predas α. exit humus apredas δ. exit humor apridas ε. exit humor apn̄das γ. humor exit eisdem ζ ς. *A v. is lost.* 356 adoratis α γ ε ζ. odoratus δ. odoratis *Scaliger*. 358 ue *Scaliger*. que α ω. 359 ignes α. ignis ω. 362 fulmina α ω. flumina *Vlitius to Grat. cyneg.* 445. 365 hac *Gorallus*. haec α. hec γ δ ε. he ζ. hae ς. 367 Ex[h]austos α. 368 Vt δ ς.

nec paruas mendicat opes nec conrogat auras.
praesto sunt operae uentorum examina semper:
causa latet quae rumpat iter cogatque morari.
saepe premit fauces magnis extructa ruinis
congeries clauditque uias luctamine ab imo
et, spisso ueluti tecto, sub pondere praestat
haud simili strepere hos cursu, cum frigida monti
desidia est tutoque licet desidere uentis.
post ubi conticuere, mora uelocius urgent:
pellunt oppositi moles ac uincula rumpunt,
quicquid in obliquum est, frangunt iter, acrior ictu
impetus exoritur, magnis operata rapinis
flamma micat latosque ruens exundat in agros;
si cessata diu referunt spectacula uenti.
nunc superant quaecumque rigant incendia siluae;
quae flammis alimenta uocant, quod nutriet Aetna,
incendi poterunt: illis uernacula causis
materia adpositumque igni genus utile terraest.
uritur assidue calidus nunc sulphuris humor,
nunc spissus crebro praebetur alumine sucus,
pingue bitumen adest et quicquid comminus acris
irritat flammas: illius corporis Aetna est.
atque hanc materiam penitus discurrere, fontes
infectae rumpuntur aquae radice sub ipsa.
pars oculis manifesta iacet quae robore dura est
ac lapis: in pingui feruent incendia suco.
quin etiam uarie quaedam sine alumine saxa
toto monte liquant: illis custodia flammae

Aut α ζ. Haud γ ε. 370 diuinis *Aldus.* diuitiis α ω. tam δ ϛ. iam α γ ε ζ. aegestas α. 371 paruas α. paruo ω. 372 operae δ ϛ. opere α ζ. operi γ ε ϛ. 373 quae rumpat iter α *Scaliger.* quaerunt pariter ω. 374 Sepe α γ. 375 luctamur (al, tur written above) α. 376 spisso *Jacob.* scisso α ω. 377 simili strepere hos cursu *Ed.* similis teneros cursu α. similis teneros cur se γ δ. sitis teneros cur se ε. 378 desidere uentis *Jacob.* discedere uentos *Wernsdorf.* discedere montes α ω. 379 conticuere α γ ε. contuere δ. 384 cessat adiure (*or* a iure) ferunt ω. 385 rigant *Ed.* regant ω. 386 flammis ζ ϛ. flammas α ω. uocant (= uacant) *Ed.* uocent α ω. uacent *Scaliger.* quod γ ε ζ. quid α ϛ. quit δ. nutriet *Ed.* nutriat α ω. aethnā α. 388 terrae est *Wernsdorf.* terrent α ω. 390 prebetur α. alumine *Jacob.* numine α δ. uimine ζ ϛ. 392 aethna α. 394 rumpuntur aquae *Ed.* eripiantur atq; α. eripiantur aque δ. 396 in α ω. at *Jacob.* 397 alumine *Ed.* numine α δ. nomine γ ε. uimine ζ ϛ.

uera tenaxque data est; sed maxima causa molaris
illius incendi lapis est; is uindicat Aetnam.
quem si forte manu teneas ac robora cernas,
nec feruere putes, ignem nec spargere posse.
sed simul ac ferro quaeras, respondet, et ictu
scintillat calor: hunc multis circum inice flammis
et patere extorquere animos atque exue robur.
fundetur ferro citius; nam mobilis illi
et metuens natura mali est ubi cogitur igni.
sed simul atque hausit flammas, non tutior hausti
ulla domus, seruans aciem duramque tenaci
septa fidest: ut tum est illi patientia uicto!
uix umquam redit in uires atque euomit ignem.
totus enim denso stipatur robore: tarde
per tenuis admissa uias incendia nutrit
cunctanterque eadem et pigre concepta remittit.
nec tamen hoc uno quod montis plurima pars est
uincit et incendi causam tenet ille: profecto
miranda est lapidis uiuax animosaque uirtus:
cetera materies quaecumque est fertilis igni,
ut semel accensa est, moritur, nec restat in illa
quod repetas: tantum cinis et sine semine terra est:
hic semel atque iterum patiens ac mille perhaustis
ignibus instaurat uires nec desinit ante
quam leuis excocto defecit robore pumex:
in cinerem putresque iacet dilapsus harenas.
    cerne locis etiam his similes arsisse cauernas:
illic materiae nascentis copia maior;
sed genus hoc lapidis (certissima signa coloris)
quod nullas adiunxit opes, elanguit ignis.
dicitur, insidiis flagrans Aenaria quondam,

398 liquant ζ ϛ. liquent α ω. 399 mola acris α. 400 est: is *Ed.* est si α. sic ω. is sibi *Gorallus.* aethnam α. 401 robora *Gorallus.* robore α ω. 402 feruere α ζ. fruere γ δ ε. seruare ϛ. 404 calor δ. dolor α γ ε ζ. color ϛ. inice α. isse γ δ ε. 407 naturā alii α. cogitur ζ ϛ. coritur α δ. coquitur γ ε. 410 fidest: ut tum est *Ed.* fide tutum est α. fides tutum est ω. 412 tarde δ. cardo α. tardans γ ε. tarda ζ ϛ. 414 concepta *Ed.* coepta α ω. accepta ζ ϛ. 416 ille α ω. illa ϛ. 417 lapidis *de Rooy.* lapidum α ω. 418 Caetera α. 421 Hic *Aldus* 1534. Sic α δ ζ. Si γ ε. 424 delapsus α ω. 425 his *om* α ω. *add Ed.* arsisse δ *corr* ϛ. adsiste α. adsisse δ *pr. m.* adscisse γ ε. 428 elan-

nunc extincta; super testisque Neapolin inter
et Cumas locus et multis iam frigidus annis;
quamuis aeternum pinguescat ut ubere sulphur:
in mercem legitur, tanto est fecundius Aetna.
insula, cui nomen facies dedit ipsa Rotunda,
sulphure non solum nec obesa bitumine terra est;
et lapis adiutat generandis ignibus aptus;
sed raro fumat, qui uix, si accenditur, ardet,
in breue mortales flammas quod copia nutrit.
insula durat adhuc, Vulcani nomine sacra,
pars tamen incendi: maior refrixit et alto
iactatas recipit classes portuque tuetur.
quae restat minor et diues satis ubere terra est,
sed non Aetnaeis uires quae conferat illis.
atque haec ipsa tamen iam quondam extincta fuisset,
ni furtim adgereret Siculi uicinia montis
materiam siluamque suam, pressoue canali
huc illuc ageret uentos et pasceret ignes.
    sed melius res ipsa notis spectataque ueris
occurrit signis nec temptat fallere testem.
nam circa latera atque imis radicibus Aetnae
candentes efflant lapides disiectaque saxa
intereunt uenis, manifesto ut credere possis
pabula et ardendi causam lapidem esse molarem,
cuius defectus ieiunos conficit ignis.
ille ubi collegit flammas, iacit, et simul ictu
materiam accendit cogitque liquescere secum.
haud equidem mirum facie, qua cernimus extra,

guit *Jacob.* et languit α ω. 429 enarea α γ. 430 testisque α. tectisque ω. 431 locus et α. locus ac ζ. locus sed δ. locus γ ε. locus est *Aldus.* 432 ut ubere *Ed.* et ubere α δ. ex ubere γ ε. ab ubere ζ ς. 433 aethna α. 434 rotundae *Scaliger.* 435 bitumine α. atunie δ. acumine γ ε. cacumine ζ ς. 436 lapsis α. generandis α. gerendis γ ζ. gerenidis δ. regerendis ς. 437 qui α ω. quin ς. 439 durat adhuc *Scaliger.* durata α ω. 440 maior refrixit γ ε ς. maiore frixit α. 441 Iactata α. 443 Aetnaeis ς. aethnei α. ethnei γ. etnei δ ε ζ. illis ς. illi α ω. 445 furtum α. adgereret ς. adgeneret α ω. Siculi uicinia montis α. *om* ω. secretis callibus humor ς. 447 ager etuentos α. pasceret *Aldus.* posceret α ω. 448 notis α. nocte ω. nota est ζ ς. spectaque (ta) α. ueris ε ς. uentis α. uenis γ δ ζ. 449 testem *Haupt.* pestem α ω. 450 aethnae α. 454 ieiunos γ ε. ieiunus α. ieiuniis δ. conficit *Ed.* colligit α ω. 455 iacit *Aldus* 1534. iacet α ω. 457 facie qua *Ed.*

si lenitur, opus restat: magis uritur illic
sollicitatque magis uicina incendia saxum
certaque uenturae praemittit pignora flammae.
nam simul atque mouet uiris turbamque minatus
. . . .
diffugit extemploque solum trahit ictaque †ramis†
et graue sub terra murmur demonstrat et ignes.
tum pauidum fugere et sacris concedere rebus
par erit: e tuto speculaberis omnia colli.
nam subito efferuent honerosa incendia raptis:
accensae subeunt moles truncaeque ruinae
prouoluunt atque atra sonant examina harenae.
illinc incertae facies hominumque figurae:
pars lapidum domitast, stantis pars robore pugnae,
nec recipit flammas hic, hic defessus anhelat;
utque aperit se hostis, decrescit spiritus illic:
haud aliter quam cum laeto deuicta tropaeo
prona iacet campis acies et castra sub ipsa.
tum si quis lapidum summo pertabuit igni,
asperior species, et quaedam sordida faex est
qualem purgato cernas desidere ferro.
uerum ubi paulatim exiluit sublata caducis
congeries saxis, angusto uertice surgunt.
sic uelut in fornace lapis torretur et omnis
exustus penitus uenis subit altius humor:
amissis opibus leuis et sine pondere pumex
excutitur: liquor ille magis feruere magisque
fluminis in speciem mitis procedere tandem
incipit et pronis demittit collibus undas.
illac paulatim bis sena in milia pergunt;

facie quę α. fateque δ. scate qđ γ. factu quod ζ ς. 458 uiritur α. 461 uiris α. curis ω. minatus α. minutus ω. *One or more vss. are lost.* 462 exemploque α. 463 *om* δ. 465 Par erit: e *Scaliger.* Parere et α ω. colli ζ ς. collis α ω. 469 470 *om all but* α. 470 domitast, stantis *Ed.* domita stanti α. robore *Ed.* robora α. 471 recipit ω. repit α. hic, hic *Ed.* hinc α ω. nec hinc γ. mons hinc ζ ς. defessus ω. defensus α. 472 Vtque *Gorallus.* Atque α ω. 473 trophaeo α. 476 species *Ed.* sopitaes α ς. sopita est γ δ ε. faex α. fax ω. fas γ ε. 477 cernas *Ed.* cernes α ω. cernis *editions.* desidere α δ. descidẽ γ. discedere ζ ς. 480 ueluti α γ ζ. 483 feruere α *Scaliger.* seruare ω. 485 pronis *Ed.* prunis α. primis ω.

quippe nihil reuocat, curuis nihil ignibus obstat,
nulla tenet frustra moles: simul omnia pugnant.
nunc siluae rupesque rotant haec tela, solumque
ipsum adiutat opes facilesque sibi induit amnis.
quod si forte cauis cunctatus uallibus haesit,
utpote inaequalis uoluens perpascitur agros,
ingeminat fluctus et stantibus increpat undis
(sicut cum rapidum curuo mare cernimus aestu):
ac primum tenuis, simas agit ulteriores.
progrediens late diffunditur, et succernens
. . . .
flumina consistunt ripis ac frigore durant,
paulatimque ignes coeunt ac flammea messis.
exuitur facies tum, prima ut quaeque rigescit:
effumat moles atque ipso pondere tracta
uoluitur ingenti strepitu, praecepsque sonanti
cum solido inflicta est, pulsatos dissipat ictus,
et qua disclusa est candenti robore fulget.
emicat examen: plagis ardentia saxa,
scintillas, procul esse fides, procul esse ruentis.
incolumi feruore cadunt; uerum impetus ignes
Symaethi quondam ut ripas traiecerit amnis,
uix iunctis quisquam faxo dimouerit illas:
uicenos persaepe pedes iacet obruta moles.
    sed frustra certis disponere singula causis
temptamus, si firma manet tibi fabula mendax,
materiam ut credas aliam fluere igne, fauillae
flumina proprietate simul concrescere, siue
commixtum lento flagrare bitumine sulphur:
nam post exustam cretam quoque robora fundi,

dimittit α ω. collibus α ω. callibus *Scaliger.* 487 curuis *Ed.* curtis α ω. cartis γ ε. ostat α. 489 rotant *Wernsdorf conj.* notant α ω. 490 Ipsum *Gorallus.* Ipsa α ω. amnis α. annis ω. 491 uasibus ω. 492 inequalis α. 493 Ingeminat ζ ϛ. Ingeminant α ω. 494 cernimus *Ed.* cernulus α γ δ. cernitur ζ ϛ. 495 simas δ. imas α. *om* γ ε. sinus ζ ϛ. 496 *one or more vss. are lost.* 501 precepsq; α γ. 502 inflicta *or* inflixa *Scaliger.* inflexa α ω. pulsatos α ω. pulsantes ζ ϛ. pulsantis *Gorallus.* 505 Scintillas α. Scintilla ω. 507 Symaethi *Ed.* Simethi α. Si uel fumanti et hii γ δ. Si uel fumanti ε. 508 faxo *Ed.* fixo α ω. 509 Vicenos δ ϛ. Vicinos α γ ε ζ. pedes *Dorvillius.* dies α ω. 512 fluere α. fruere γ δ ε. furere ζ ϛ. fauillae *Gorallus.* fauilla α. fauillam ω. 513 Flumina α. Plurima ω. 515 robora ω. robore α ϛ. fundi *Wernsdorf.*

et figulos huic esse fidem; dein frigoris usu
duritiem reuocare suam et constringere uenas.
sed signum commune leue est atque irrita causa
quae trepidat: certo uerum tibi pignore constat.
nam uelut arguti natura est aeris, et igni
cum domitum est, constans eademque et robore saluo,
utraque ut possis aeris cognoscere partem;
haud aliter lapis ille tenet, seu forte madentes
effluit in flammas siue est securus ab illis,
conseruatque notas, nec uultum perdidit ignis.
quin etiam externam multis color ipse refellit,
non odor aut leuitas: putris magis ille magisque
una operis facies, eadem perque omnia terra est.
nec tamen infitior lapides ardescere certos,
interius furere accensos: haec propria uirtus.
quin ipsis quondam Siculi cognomina saxis
inposuere †fridicas† et iam ipso nomine signant
fusilis esse notas. numquam tamen illa liquescunt,
quamuis materies foueat sucosior intus,
nec penitus uenae fuerint commissa molari.
    quod si quis lapidis miratur fusile robur,
cogitet obscuri uerissima dicta libelli,
Heraclite, tui, nihil insuperabile ab igni,
omnia quo rerum naturae semina iacta.
sed nimium hoc mirum? densissima corpora saepe
et solido uicina tamen conpescimus igni.
non animos aeris flammis succumbere cernis?
lentitiem plumbum non exuit? ipsaque ferri
materies praedura tamen subuertitur igni,

fundit α ω. 519 tripidat α. certe uerum tibi α. uerum ubi certo δ ζ. certo *om* γ ε. ibi γ. 520 natura est α *Aldus.* naturae ω. igni *Scaliger.* ignis α ω. 521 Cum domitum α *Aldus.* Condomitum ω. constans *Ed.* constat α ω. 522 Vtraque *Ed.* Vltraque α δ. Vtramque γ ε ϛ. cognoscer α. partem *Gorallus.* portam α ω. 525 uultum α *Aldus.* uultu ω. ignis α γ *Aldus.* ignes ω. 526 refellit α. resoluit ω. 527 odora ut α. 529 infitior γ. inficior α. 530 Interitus α. accenso α. propria ζ ϛ. propala α ω. 531 Quiinipsis α. quondam *Ed.* quaedam α ω. 532 fridicas α. frichas γ ε. fricas ζ ϛ. phricas δ. nomine signant ω. omine significarit α. 533 Fusilis α. Fusiles ω. 536 lapidis ζ ϛ. lapides α ω. 537 Cogittet α. 538 Heracliti & ubi γ. Eradicet ubi δ. Eradicet uero ζ. Et dicet uero ϛ. ab igni *Scaliger.* gigni α ω. 539 quo *Scaliger.* quae α ω. naturae γ ζ ϛ. natura α ω.

spissaque suspensis fornacibus aurea saxa
exsudant pretium, et quaedam fortasse profundo
incomperta iacent similique obnoxia sortei.
nec locus ingeniost, oculi te iudice uincent;
nam lapis ille riget praeclususque ignibus obstat,
si paruis torrere uelis caeloque patenti:
candenti pressoque agedum fornace coerce,
nec sufferre potest nec saeuum durat in hostem:
uincitur et soluit uires captusque liquescit.
quae maiora putas autem tormenta moueri
posse manu? quae tanta putas incendia nostris
sustentari opibus, quantis fornacibus Aetna
uritur? ac sacro numquam non fertilis igni,
sed non qui nostro feruet moderatior usu,
sed caelo propior, uel quali Iuppiter ipse
armatus flamma est. his uiribus additur ingens
spiritus adstrictis elisus faucibus, ut cum
fabriles operae rudibus contendere massis
festinant, ignes quatiunt follesque trementes
exanimant pressoque instigant agmine uentum.
haec operis forma est, sic nobilis uritur Aetna:
terra foraminibus uires trahit, urguet in artum
spiritus, incendi uis it per maxima saxa.
magnificas aedes operosaque uisere templa
diuitiis hominum aut sacris memoranda uetustis
traducti maria et terras per proxima fatis
currimus, atque auidi ueteris mendacia famae
eruimus cunctasque libet percurrere gentes:
nunc iuuat Ogygiis circumdata moenia Thebis

543 Lenitiem α. plumbum *Gorallus.* plumbi α ω. 544 predura α. 547 sortei *Ed.* sorte α δ ζ. sorti γ ε ϛ. 548 ingeniost *Ed.* ingenio est ζ ϛ. ingenium est α ω. 549 Nam ω. Nec α. Non ζ. preclususq; α. perculsuque δ. percussusque γ ε. perculsus et ζ ϛ. 551 pressosq; α. coherce α γ. 554 mouere α. 556 Sustentari ϛ. Sustentare α ω. quantis *Aldus.* tantis α ω. aethna α. 557 ac α. a ω. non *Aldus.* nec α ω. 560 additur α. additus ω. 561 elisus α. elisis ω. 562 opera e α γ δ ε. 564 Examinant α γ. uentrum α. uentos ω. 565 forma *Chr. Wolf.* fama α ω. summa *Scaliger.* ignobilis utitur aethna α. 567 uis it *Ed.* uiuit α ω. 568 aedes *Aldus* 1534. laudes α ω. uiscere α. uiscere ε. 569 sacris memoranda uetustis *Ed.* sacras (sacra ω) memorare uetustas α ω. sacra marmora resue uetustas *Scaliger.* 570 maria et terras *de*

cernere, quae fratres, ille impiger ille canorus,
. . . .
condere, felicesque alieno intersumus aeuo.
inuitata piei nunc carmine saxa lyraque,
nunc, gemina ex uno, fumantia sacra uapore
miramur septemque duces raptumque profundo.
detinet Eurotas illic et Sparta Lycurgi,
et sacer in bellum numerus, sua turba regenti.
nunc hic Cecropiae uariis spectantur Athenae
carminibus gaudentque soli uictrice Minerua.
excidit hic reduci quondam tibi, perfide Theseu,
candida sollicito praemittere uela parenti.
tu quoque Athenarum carmen: tam nobile sidus,
Erigone, sedes uestra est: Philomela canoris
en uocat in siluis, et tu, soror hospita, tectis
acciperis: solis Tereus ferus exulat agris.
miramur Troiae cineres et flebile uictis
Pergamon extinctosque suo Phrygas Hectore: paruum
conspicimus magni tumulum ducis: hic et Achilles
impiger et uictus magni iacet Hectoris ultor.
quin etiam Graiae fixos tenuere tabellae
signaue: nunc Paphiae rorantis patre capilli,
sub truce nunc parui ludentes Colchide nati,
nunc tristes circa subiectae altaria ceruae
uelatusque pater, nunc gloria uiua Myronis
haec et iam illa manus; operum turbaeque morantur.
haec uisenda putas terra dubiusque marique?

Rooy. materia et terris α ω. 574 *a v. is lost.* quae α ϛ. que ε. quot δ. que et γ ϛ. 575 intersumus α. intersūmo δ. transumere γ ε. interserit ζ ϛ. 576 piei *Ed.* piis α δ ζ. pio γ ε. 577 sacra *Scaliger.* saxa α ω. 579 Sparta *Aldus* 1534. sparsa α ω. lygurgi α. 580 regenti *Scaliger.* recenti α ω. 581 cycropiae α. Athenae γ ε ϛ. athenis α δ. 582 soli α. sui δ ϛ. sua γ ε ϛ. 584 premittere α. promittere γ ε. permittere δ ζ. 586 est phylomella α. amphilonia δ. emphiloma γ ε. amphiona ζ ϛ. 587 En uocat *Ed.* Euocat α ω. 590 extinctusque α. suo α. suos ω. haectore α. 591 tumultum α. 592 haectoris α. 593 fixos tenuere tabellae *Aldus.* fixas timuere tabellas α ω. 594 Signaue α γ ϛ. Signa nec δ. Signaque ε ζ ϛ. paflae α ω. rorantes patre *Haupt.* rorantia parte α ω. rorantes parte ζ ϛ. camilli α ω. capillos ζ ϛ. 595 cholchide α γ. 596 subiectae *Aldus.* subiecta α ω. 597 uiua α ω. uacca *Haupt* (*and Schrader*). 598 Haec *add Ed.* *om* α ω. Quin *add* ζ ϛ. Et iam mille *Haupt.* morantur ϛ. moranter α. morantem ω. 599 terra α δ. terrae γ ε ϛ.

artificis naturae ingens opus aspice: nulla
nam tanta humanis rebus spectacula cernes:
praecipueque uigil feruens ubi Sirius ardet.
insequitur miranda tamen sua fabula montem,
nec minus ille pio, quamquam sons, nobilis ignist.
nam quondam ruptis excanduit Aetna cauernis
et uelut euersis penitus fornacibus ignis
euecta in longumst rapidis feruoribus unda:
haud aliter quam cum saeuo Ioue fulgurat aether
et nitidum obscura caelum caligine torquet.
ardebant agris segetes et mitia cultu
iugera cum dominis: siluae collesque rubebant.
uixdum castra putant hostem mouisse tremendum,
et iam finitimae portas euaserat urbis.
tum uero ut cuique est animus uiresque, rapina
tutari conantur opes: gemit ille sub auro;
colligit ille arma et stulta ceruice reponit;
defectum raptis illum sua carmina tardant;
hic uelox minimo properat sub pondere pauper
et quod cuique fuit cari fugit ipse sub illo.
sed non incolumis dominum sua praeda secuta est:
cunctantis uorat ignis et undique torret auaros,
consequitur fugisse ratis et praemia captis
increpat: haec nullis parsura incendia pascunt
uel solis parsura pieis. namque optima proles
Amphinomus fraterque pari sub munere fortis,
cum iam uicinis streperent incendia tectis,
aspiciunt pigrumque patrem matremque senecta

marique *Ed.* marisque α ω. 600 naturae ω. natura α. 601 Nam *Ed.* Cum α ω. rebus *Aldus* 1534. phoebus α ω. 602 Praecipuęque α. syrius α. ardet α. ardens ω. 604 sons *Barthius in advers.* sors α ω. ignist *Ed.* ignis α ω. 605 quondam α. quando ω. aethna α. 606 ignis *Aldus* 1534. ignes α ω. 607 Euecta α *Aldus* 1534. Et uecta ω. longumst *Ed.* longum α ω. rapidis ϛ. lapidis α δ. 610 agris α γ ε. aruis δ ζ ϛ. mitia *Heinsius.* millia α. milia ω. mollia ϛ. 611 rubebant *Ed.* urebant α. uirebant γ δ ε. uirentes ζ ϛ. 612 mouisse ω. nouisse α. tremendum *Jacob.* tremebant α ω. 614 uiresque, rapina *Aldus* 1534. uirescera pinae α. uiresque rapinae ω. 618 minimo *Auratus, Heinsius.* nimio α ω. 622 Consequiturq; α. ratis α ω. ratos ϛ. 623 Increpat ζ ϛ. Concrepat α ω. haec *Ed.* ac α δ ζ ϛ. et γ ε. nulli sparsura α ω. 624 sparsura α ω. pieis *Ed.* piis ϛ. dees α ω. *om* γ. 625 Amphinomus γ ε *Aldus* 1534. Amphion α δ ζ ϛ. fortis γ. fortes ϛ. fontis α δ ζ.

eheu defessos posuisse in limine membra.
parcite, auara manus, dites attollere praedas:
illis diuitiae solae materque paterque,
hanc raperest praedam: mediumque exire per ignem
ipso dante fidem properant. o maxima rerum
et merito pietas homini tutissima uirtus!
erubuere pios iuuenes attingere flammae
et quacumque ferunt illi uestigia cedunt.
felix illa dies, illa est innoxia terra:
dextera saeua tenent laeuaque incendia feruent:
ille per obliquos ignis fratremque triumphans
. . . .
tutus uterque pio sub pondere: sufficit illa,
et circa geminos auidus sibi temperat ignis.
incolumes abeunt tandem et sua numina secum
salua ferunt. illos mirantur carmina uatum,
illos seposuit claro sub nomine Ditis;
nec sanctos iuuenes attingunt sordida fata:
securae cessere domus et iura piorum.

sortis ε. 626 incinis α. 627 senecta *Scaliger*. senemque α ω. 628 Eheu α ϛ. Heuheu ζ ϛ. Seu δ. Seu iam γ ε. defossos α. posuisse in *Scaliger*. posuissent α ω. 629 manus, dites *Aldus*. manduce^{n}s α. manu dicens γ δ ε. manus dicens ζ ϛ. attollite γ δ ε. 630 diuinę α ζ. 631 raperest *Ed*. rapies α ω. rapiunt ϛ. 632 maxime^{a} α. 634 flammae γ ε ζ. flamma α. flammam δ. 635 quacumque γ ζ ϛ. quaecumq; α. 636 terra α. terrae ω. 637 tenent γ ε ϛ. tenet α δ. feru^{e}nt α. 638 *a v. is lost.* 639 illa α. illam ω. 640 gemines α. ignes α γ ζ. 643 Illos seposuit *Scaliger*. Illo se posuit α. Ille se posuit ω. 644 fata γ ε ζ ϛ. facta α δ. 645 Securae *Ed*. Sed curae α. Sed iure ω. PUBLII UIRGILII MARONIS AETHNA FINIT· α.

AETNA

Four elaborate editions of this short poem have appeared at very different periods during the last three centuries, three of them extending to hundreds of pages each: the other, first alike in time and merit, though of much less bulk than its successors, looks formidable enough when compared with the text which it illustrates. A few months ago nothing was farther from my thoughts than this poem: towards the end of last October I had the pleasure of collating for Professor Ribbeck a manuscript of the Culex in our public library; and on finishing it I looked through the Aetna which came after; and soon found on comparing it with Jacob's edition that it surpassed other collated manuscripts in merit at least as much as in age; that it supplied several entire verses wanting in them, and oftener still half lines or single words, making sense at once of passages hitherto unintelligible and hopelessly corrupt. Stimulated by this I made a transcript at leisure hours during November of the whole poem, copying the manuscript page by page. Afterwards while absent from Cambridge in the month of January I formed from this copy a provisional text, appending to it a complete collation of this codex and adding from Jacob a digest of the readings of his two manuscripts, the Helmstaedt and the Breslau. At the same time I gave as minute an account as I could of the variations of the mysterious lost Florentine fragment by a careful examination of the two printed sources from which they are to be gotten, both of which I had and have before me. Having further ascertained that the British Museum contained two manuscripts of our poem I made an accurate collation of them in the month of January. From these sources are derived the various readings which appear below my text. A fuller description of them shall be given after I have first said a few words of the various editions which in forming my own I have had the power or the will to consult. The explanatory commentary forms the largest part of my edition: something of the sort I found to be necessary for my own satisfaction, much of the poem being so obscure and so corrupt that often I could not tell whether I understood what was before me, or, the next best thing, feel quite sure that I

did not understand it, until I had written down at length in what way I proposed to explain it. This I hope will be found to be not the least useful portion of this small work.

Our poem is found in some only of the earlier editions of Virgil; and these appear to have all essentially the same text, having been printed no doubt one from the other. I have before me two editions of 1475, Rubeus' dated January of that year and Ienson's, both belonging to our Trinity library: their texts are throughout the same in all but quite unimportant points, except that Ienson in 511 has, probably from conjecture, the correct manuscript reading *lento*, while Rubeus and I believe all other early editions have *uento*. These then I have deemed amply sufficient to represent the whole class, since, as might be expected in so corrupt a poem, they follow the text of a late and very interpolated manuscript. Our poem first appears in a greatly corrected form in the Aldine edition of the catalecta and other minor poems dated December 1517. This and the second Aldine of March 1534 I have had before me, and have found them both most useful in determining the history of our text: the second is mostly a reprint of the first; but yet has a good many important variations from it and in not a few cases is the first so far as I know to offer a correct text. Once I have found the right reading first in Gryphius' edition of 1547. But soon all other editions were to be superseded by Scaliger's Virgilii Appendix, printed at Lyons in 1572 and published in that or the following year: of two copies before me one, Duport's, from our Trinity library has on the title-page 1572; the other 1573, which appears to be the usual date. A second edition was published at Leyden in 1595, with some changes and additional remarks by Scaliger and the editor Lindenbruch. Anything coming from Scaliger must display learning, power and originality; and I do not think that any work of his on the Latin poets has these qualities in a higher degree than his notes on the Aetna. Its great difficulty put him on his mettle; its poetry too had for him a singular attraction: following the older Italian authorities, not the more cautious Aldine editor, he attributed it to Ovid's friend Cornelius Severus and therefore to the age of Augustus or Tiberius: 'quo neque post tempora Tiberii Caesaris cultius poema neque mendosius ullum ad nos peruenit', he says at the end of his notes. The latter clause is true enough; the former he will find few to approve. As is often seen in vigorous haters, his antipathy to Lucan made him contrast our poet favourably with 'isti pingues Cordubenses poetae, Musarum ἐκτρώματα'. He set himself therefore earnestly at work to correct and explain our poem. Having besides the printed editions only one late and interpolated manuscript, he must often from the nature of the case go wide astray. Yet in not a few instances with the glance of genius he descries the truth through

the grossest corruptions; oftener still he comes near to the truth, and, even where most wrong, is always suggestive. Throughout the work there breathes that original freshness which makes it as lively and pleasant to read as if it had been written for us, and not three centuries ago. At the close of the Aetna he says his whole 'Appendix' was composed in a month. Seldom then can such an amount of work have been got through as in the week or so out of this month which we may presume he gave to our poem. But his energy looks almost superhuman, and his self-confidence as well.

Scaliger long held undisputed sway, until in 1703 the well-known John Leclerc decided that the time had come for a new recension and published his prolix edition under the assumed name of Theodorus Gorallus, which gives a Greek equivalent for the Hebrew, a Hebrew for the Greek part of his name Ioannes Clericus. He clearly meant it to advance his claims to universal excellence: with this view he is glad enough to find Scaliger, whose notes he prints at length, in the wrong; but I do not detect any more unworthy motive in his fault-finding; and the form of his book gives the reader ample opportunity of seeing how unequal he is to his predecessor. Yet he is a man of sound sense and extensive erudition: his *interpretatio* indeed is precise enough where the original is easy, often vague and unmeaning where the other is corrupt or obscure; but, though he never makes a brilliant emendation, his good sense enables him to correct not a few passages, and his illustrations are often happy and to the purpose. These his successors Wernsdorf and Jacob borrow without acknowledgment, while they assail without mercy his defects, glad to trample on one who is down. We next come to Wernsdorf's edition published in the fourth volume of his poetae Latini minores with ample introductions, notes and excursuses. He is not I think so acute as Leclerc, whom I shall henceforth call Gorallus; but his learning is great in all that concerns the literature of his subject. His critical power is I think very small: what chiefly distinguishes his edition is this, that he was the first to take from Cornelius Severus and confer on Seneca's friend Lucilius the authorship of the poem. The only other edition to be mentioned is Frid. Jacob's published in 1826. It forms a considerable volume; and contains a full collation of the Helmstaedt and Breslau manuscripts. This work, like his Manilius, is sadly wanting in precision and acumen; and its prolixity exceeds all bounds of toleration: great weariness of the flesh it often is to read notes covering several pages of close print, full of Greek, Latin, French, English and German quotations in illustration of things with which they have not the least connexion; to go through arguments designed to shew that the author must have written what by no possibility he could have written; to find the editor asking triumphantly at the end

whether he has not now proved his point, the only point he has proved being that he does not understand what he is talking about. But what I have said by no means applies to all the notes; nor can any one dispute that he has often rightly emended the corrupt text: he has employed too much more judiciously than Wernsdorf the Florentine fragment.

And now I come to the manuscripts which I have made use of: as already said, this poem should never have been edited by me, if I had not met with the manuscript in our public library, Kk v 34, numbered 2076 in the new catalogue. This codex is so much superior to all other existing codices both in age and in merit, that not only have I grounded my text mainly on it, but as in duty bound have noted the minutest discrepancies of spelling: I call it α. Besides α I have collated, and so far as I know have been the first to collate, two manuscripts in the British Museum: one which I call γ forms part of Arundel 133, a large folio in double columns: the Aetna begins at leaf 92 b and ends at 96 b: the 1st column has 38 lines besides the heading, the last page contains 14 lines, all the other columns have 39 lines each. This codex is of the 15th century, but belongs to the less interpolated class of late mss. and is extremely like, though I think on the whole rather better than Jacob's ms. 3, which I denote by ε: my critical notes will shew fully their relation to each other. The second codex which I name ζ, is Sloane 777, art. 6, written on vellum in a small Italian hand late in the 15th century. It belongs to the more interpolated class of mss. and ascribes the poem to Cornelius Severus, which γ gives to Virgil: it departs however less from α and the better mss. than Scaliger's worthless codex and the early printed copies do. To these mss. I have joined Jacob's two, his H which I call δ, and his 3 which I call ε. δ was collated for him by Lachmann; and therefore, we may feel sure, with accuracy. Though it is dated so late as 1470, δ is the best of the inferior mss., better on the whole I think than γ and ε, much better than ζ, or the early editions; though, compared with α, it is to be reckoned merely among these. ε is assigned to the 14th century by one Krantz, to the end of the 13th by one Wachler, as I learn from Hand, Stat. silv. p. xxv: according to Hand it is the best extant ms. for Statius' silvae; but it must I think belong really to the 15th century. The variations of γ δ ε ζ I have not given of course with the same minuteness as those of α: it would have been mere waste of space, and worse, to have done so. It is perhaps only the shortness of the poem that excuses my citing even so much from them: usually, where they agree entirely or essentially with one another, I denote them by ω, as I shall explain below. Before I come to the lost Florentine fragment which I call β, I must describe α more fully: the different pieces which the manuscript contains are

enumerated in the new catalogue, vol. III p. 703—706: I give here some details not mentioned there.

The volume we now have is but half the original manuscript: it commences with quaternion IX: the quaternions are all marked at the bottom of the last page of each, IX X XI XII XIII: then follow 7 leaves of the next one: the last leaf has its lower half cut off: it contained no doubt the portrait of the SCRIPTOR QUI SCRIPSIT, which has been pilfered by some unscrupulous collector. Our poem occupies 33 pages, viz. the last two leaves of quaternion XII, the whole of XIII, the next six leaves, and the first page of the last imperfect leaf: page one contains the heading of the poem and 19 verses, the next 31 contain 20 verses each, the last page has 6 verses of the poem and the subscription. The lines in this edition are numbered in the order they come in α which has 645 verses: the two additional ones in β are reckoned as supernumeraries. α came into our library with the rest of Bishop More of Ely's magnificent collection in 1715; and is the codex Eliensis cited by Davies in his Cicero de natura: it cannot be later than the 10th century; and appears to have been written in England, as some of the modern poems in it are concerned with the literary squabbles of this country. Indeed Mr Bradshaw our Librarian thinks it possible that in piece 7 'versus L de quodam superbo', the L is Lantfredus or Lanfridus, a disciple of Bishop Ethelwold of Winchester, at that time the chief seat of English learning. If this be so, our ms. cannot be earlier than the end of the 10th century: to me it appears to be earlier. It is beautifully and for the age accurately written; the words are correctly divided, except that, in conformity with the ancient pronunciation, the atonics, such as *et*, *qui*, *non*, and the monosyllabic prepositions are often united with the word that follows: *odora ut* for *odor aut*, *opera erudibus* for *operae rudibus*, *ager etuentos* for *ageret uentos*, *inclusis olidum* for *inclusi solidum* stand quite by themselves. There are few contractions, except those which are common in the oldest and best codices: thus we often, but by no means always, meet with the usual abbreviations of *per*, *pro*, *prae*, *que*, *est*, *quod*, of the final *m*, and *mm* in the middle of words, of *-tur* in the present passive, and *-bus* in the dat. or abl. plur. Single or rare instances of *ds̄*, *om̄s*, *sp̄s*, *tr̄is*, *n̄ris*, *am̄tia* (amentia) occur. The spelling is on the whole very good and I have followed it in all but palpable corruptions: even *humor* and *sulphur* I have retained as they may be from the author: barbarisms like *Aethna*, *caetera*, *aegestas*, *inficior* are very rare: *milia* is spelt rightly: *millia* once where the reading is otherwise corrupt: *ae* is generally correctly given, *preceps* and the like being the exceptions. With good reason then, as already observed, I have noted its minutest variations. The manuscript has been corrected throughout, but at rare intervals, by a contemporary hand: *c* and *p*, *n* and *r*, *rt* and

st, *a* and *e*, *a* and *o* are among the letters most commonly interchanged, evidently from these letters respectively being not easy to distinguish in some archetype of the inferior mss. as well as α: by this confusion of *a* with *e* and *o* I explain for instance in 6 *Dodona* for *Ladonis* and in 522 *portam* for *partem*.

The immense superiority of α over all the later mss. is seen throughout the poem: in 50 places it makes sense of what in them is quite unintelligible; and in many other places points out the right road to emendation; while it is only in a few trivial or accidental cases where they have any advantage over α, as in 19 where the copyist for *matrem* reads *mentem*, the *dentem* of 20 having caught his eye. Thus α alone gives 5 and 6 in the right order; α alone has the whole verses 61 'In commune—Pallas', 469 470 'Illinc—pugnae'; the half lines 53 'que—signis', 60 'Atque in bellandum', 327 'siphonibus actus', 355 'plantis—praedas', 445 'Siculi uicinia montis', 384 'Si cessata diu referunt'; the following words and phrases, making sense out of the nonsense of other mss., 69 'cessat', 85 'Nec tu, terra', 95 'incingitur', 105 'tortis', 107 'charybdis', 121 'uenas', 310 'crescere', 312 'abluit' i.e. 'adluit', 332 'fulgeat', 352 'nostris', 373 'quae rumpat iter' anticipated by the acumen of Scaliger, 435 'bitumine', 436 'generandis', 457 'facie', 461 'uiris', 476 'faex', 483 'feruere', 485 'prunis' i.e. 'pronis', 490 'amnis', 507 'Symaethi', 512 'fluere', 513 'Flumina', 538 'Heraclite, tui', 549 'praeclususque', 575 'intersumus', 582 'soli', 586 'est philomela', 645 'Sed curae' i.e. 'Securae'. In a few cases some of the more interpolated of the late mss. are right or nearly right with α, while γ δ ε are all corrupt, as 117 'non credit inanis', 138 'Intercepta', 430 'testisque', 526 'refellit', 60 'potentia diuum': in 625 the correct 'Amphinomus' of γ and ε probably comes from conjecture. What I have quoted is but a part of what α does for our poem; yet great as its excellence is compared with the others, it is clear from every page of my critical notes that they and α all belong to the same family: some original from which γ δ ε ζ etc. come, got mutilated in parts: this original and α had both some common progenitor, removed from them not many degrees. This will be still plainer when I have described the fragment I call β.

The history of this fragment which has long disappeared is very obscure and uncertain: it is not always easy to determine what its readings are, owing to the clumsy way in which they have been handed down in two different repertories, one meant to be supplementary to the other. The older of these is Walchius' Acta societ. Ienensis vol. v for 1756, pp. 3—6, a very imperfect collation: the second is found in the Neue Bibliothek der schoenen Wissenschaften vol. 59 pp. 311—327, where F. C. Matthiae supplies what was omitted in the other place from a fuller collation sent to him by Kulenkamp and taken from the margin

of a copy of Pithoeus' edition, Paris 1590. On the back of the title-page was written 'In Aetna V. significat cod. Florentinum, quem inde habuit Ernstius, nempe solum partem illam'. Matthiae thinks the collation is not Ernstius', but N. Heinsius', as Burmann, n. to Ovid met. I 85, gives two of its readings with these words 'sed legendum ex antiquo codice Mediceo quem Heinsius contulit'. One Henr. Ernstius published in 1641 a very brief catalogue of the Laurentian library: in it I find no mention of this codex: he enumerates merely the same mss. of Virgil which Bandini describes: Lucca would seem to be the place where it really existed. I have taken great pains to get from these two sources as complete a collation as I could of this fragment of 150 lines: it begins with v. 138 and ends with 286: but we have no account whatever of its condition, its age, its orthography; for the one or two notable instances, as *caussa, erranteis,* which the collations record, I feel convinced come merely from the edition of Pithoeus, which so prints these words: not one remarkable spelling I believe is given differing from Pithoeus. Wernsdorf suspects its best readings and scarcely makes any use of them: Jacob employs them often very unskilfully. Yet for this part of the poem which chances to be obscure, this fragment is quite invaluable: many passages are not intelligible without it. To doubt its essential genuineness is monstrous: in 150 vss. it gives ten times as many brilliant and certain corrections of the other mss. as a Scaliger can make in the whole poem. Quite as incontestable in my opinion is its superiority over α in these vss. as is the superiority of α over all other mss.: when one finds so much here that can be understood only from β, one trembles to think how much must remain uncorrected in the rest of the poem. β gives us two lines, found in no other ms.: as α in the other parts gives us 3 or 4 other vss. which ω, i.e. all the other mss. want, I infer that to suppose a lacuna of one or more vss. in some other difficult passages is a legitimate and simple method of emendation. One certain test, if test be wanted, of the genuineness of β is this: in some of the passages in which it is right α alone agrees with it, ω are all different: in still more it is right or nearly so, then follows α, then come ω, much farther than α from β: for examples of the first kind look at 230 uinclo, 188 incendi, 163 sese: for instances of the second kind see 151, 157, 162, 165, 166, 169 170, 214, and 210 and 212, both notable instances: as samples of the excellence of β compared with all others, comp. 138, 140, 141, 153, 158, 159, 160, 161, 166, 175, 182, 183, 184, 187, 192, 194, 199, 206, 209, 214, 216, 220, 221, 224, 227, 233, 238, 246, 248, 253, 264, 279, 284, 286: again β alone has 276 277 278 in their right places. But then on the other hand α has points of superiority over β, ω too agreeing more with α than with β, as might be expected: thus in the 3 verses last referred to and in 259 which follows them, though β

has them in the right order, α has clearly the better readings. This is the case too in other passages, for which I refer to the critical notes and commentary: thus in 236 the strange *Panope* of β is difficult to account for except on the hypothesis of designed interpolation: in other cases such as 244 I cannot decide between 'tendant' of α ω, and 'pandant' of β; 203 'magnos' of α ω, and 'tantos' of β: in most of these instances I prefer the readings of α and ω, because I am sure of their genuineness; while we cannot say in the absence of all evidence whether the readings of β may not have been tampered with. In several passages for reasons given in the commentary I prefer α decidedly to β: in a few, such as 189 190, and 251, if we have the genuine lections of β, I can only account for them by supposing two recensions in ancient times. But β is too short a fragment and the evidence for each different reading too uncertain to enable us to decide such a question, or to determine what is the exact relation between β and α ω: advice and correction on this part of my subject I would gladly receive. β contained vss. 138—286, or 149 vss. of α; but it had two, 186 b and 235 b, wanting in α and ω. At the same time it is not likely that it had both 186 and 195 of α, the 2nd of which at all events is incontestably spurious. Probably therefore the fragment contained exactly 150 lines, and filled three leaves of 25 lines to the page, which had got detached from the rest. It is likely then that the first 137 vss. of the poem filled also three leaves; and since they would not give its full complement of 25 lines to each page, this might be employed as a further argument that several vss. have been lost in α and ω: an assumption peremptorily called for by other and more cogent reasons.

A few words have now to be said of the reputed authors of our poem. It came down among the smaller works attributed to Virgil; to whom it is assigned by our best mss. α γ ε: δ has simply 'de etna monte.' As it has manifestly no claim whatever, less even than the culex or ciris to be his work, I need not controvert what none will now maintain. The name of Cornelius Severus has found more acceptance in modern times: to him it was given by some Italian scholar at least as early as the 15th century; for my ζ bears his name on its title, and Fulvius Ursinus in his Virgil. c. Gr. scr. coll. p. 272 ed. 1568 tells us that he found a ms. written by Pomponius Laetus with the heading CORNELI SEVERI AETNA. The early editions have Virgil's name together with the words 'a quibusdam Cornelio tribuitur'; and, though the more cautious Aldine editor calls it 'incerti authoris', Scaliger in his passionate exaggeration of the merits of the poem gladly gave its authorship to a poet of so good an age as Cornelius Severus. His judgment from which there was no appeal settled the question for two centuries, until Wernsdorf in 1785 brought forward a new

favourite, notwithstanding a protest from Markland, inclined even to underrate the merit and age of the poem, who declared with reason that there was no resemblance between its style and that of the undoubted remains of Severus. In truth the longest fragment, that of 25 verses on the death of Cicero preserved by the elder Seneca, has an Ovidian fulness and elasticity and easy flow which we look for in vain in any part of our poem. His friend Ovid addresses him as the 'uates magnorum maxime regum'; and Quintilian, x 1 89, says that, though he is a better versifier than poet, yet if the whole of his 'bellum Siculum' had been written like the first book, he would have justly claimed the second place among Roman heroic poets, above Ovid himself. There is no doubt that the Italian scholar who first assigned the poem to Severus, was led to do so solely through a passage in the 79th epistle of Seneca, where he is speaking of his friend Lucilius' intention to describe Etna in his poem, 'hunc sollemnem omnibus poetis locum': 'quem quominus Ouidius tractaret nihil obstitit quod iam Vergilius impleuerat: ne Seuerum quidem Cornelium uterque deterruit'. But the natural meaning of Seneca's words, as Wernsdorf has seen, is that Severus had inserted in his 'bellum Siculum' a short episode about Etna, as Virgil had done in his Aeneid and Ovid in his metamorphoses. This passage therefore is by no means in favour of his claims, as our poem forms a distinct and complete whole. These very words of Seneca however led Wernsdorf, and have since induced Jacob and many others to maintain unhesitatingly that Lucilius himself is the author: with what truth we have next to examine. For the sole purpose of throwing some light on this question I have read through the whole of Seneca's letters. The results obtained I had intended at first to state at some length; but I have since come to the conclusion that the matter is not important enough for this; and I have accordingly compressed what I have to say into as brief a space as possible.

In his 21st epistle Seneca says 'quod Epicurus amico suo potuit promittere, hoc tibi promitto, Lucili: habebo apud posteros gratiam, possum mecum duratura nomina educere'; and he has kept his word: but for Seneca's writings the name of Lucilius would have been unknown to us. As it is, we see him in a great variety of aspects; for to him are addressed the whole of Seneca's letters, the first book of the dialogues, and the seven books of naturales quaestiones, in all much more than half his extant works. From these various sources we learn much about Lucilius: his cognomen was Iunior, he was procurator of Sicily during the whole time that Seneca corresponded with him; of humble birth he had raised himself to this place by his own merits: 'in medium te protulit ingenii vigor, scriptorum elegantia, clarae et nobiles amicitiae'. He had seen much service, had crossed the Great and Little St Bernard

and the Illyrian passes; the tyranny of Gaius had not been able to force him to abandon Gaetulicus, nor the freedmen of Claudius made him unfaithful to other friends. Seneca whose letters appear to have been written in old age, calls him a 'iuuenis' in contrast with himself. But as he must have arrived at years of discretion in 39, when Gaetulicus perished, he must have passed the age of forty some years before Seneca's death. Seneca speaks of his philosophical tastes, and these are sufficiently proved by the whole tenour of their correspondence. He also calls him 'my poet' and cites several of his verses; and in the 79th letter, of which we have already spoken, he alludes to Lucilius' design of describing Etna in his poem, a trite topic with poets, as Ovid had done after Virgil, Severus after Ovid: 'aut ego te non noui aut Aetna tibi saliuam mouet: iam cupis grande aliquid et par prioribus scribere'. This passage implies that Etna was to form an episode in some poem, as it had done in the Aeneid, the metamorphoses and the work of Cornelius Severus, and would seem at first sight to oppose the claims of Lucilius as much as those of Severus. But there is this difference: the poem of Severus was already written, that of Lucilius was not; and as his materials and interest in the subject increased, he may have chosen to write an independent work on Etna. Would then the age of our poem agree with that of Lucilius? exactly, I think: for I have no doubt it belongs to the silver age. When it is freed from the barbarous rhythms introduced into it by Scaliger, Gorallus, Wernsdorf and Jacob, its technical style is exactly that of Lucan and other poets who formed themselves on the model of Ovid; and I cannot but think it was written before Val. Flaccus, Statius and Silius had set the fashion of slavishly copying Virgil's thoughts and language: our poem, small as its virtues are, is independent enough on the whole in its matter and manner. That Lucilius was fond of Ovid would appear from Seneca nat. quaest. IV 2 2 'quare non cum poeta meo iocor et illi Ouidium suum impingo'. It contains however I think still more positive evidence of its age: Wernsdorf has noted that the artificial Triton mentioned in 293 seems to allude to a mechanical contrivance of the age of Claudius; and he and Jacob allege this as a certain proof that the poem was not written before this time. Very likely the poet may allude to this very machine; but this is by no means certain, as I have shewn in my notes to the passage that similar Tritons, as well as water-organs, are described by Heron of Alexandria long before. Again the writer, anxious to illustrate his subject in every way, carefully describes all the extinct or nearly extinct volcanoes he knows, those of the Aeolian islands, Ischia, and the region between Naples and Cumae which he had himself inspected. If then the 'Vesaeui Hesperiae letalis apex' had, when he wrote, already burst on the astonished world, he could not possibly have

passed over this far more pertinent source of illustration and comparison. Our poem then was written before 79, and as I cannot anyhow believe it to be older than the silver age, its time would exactly tally with the time of Lucilius. The poem too is evidently written by one who was well acquainted with Etna and its neighbourhood, and had seen its eruptions and their consequences: now Lucilius was long governor of Sicily. I find too more than one indication that the writer had a practical knowledge of war and public business. More than once in the commentary I have noted how fond he is of comparing the ravages of Etna with those of an enemy. The most curious passage is 464—474, which a first renders intelligible: to the poet, a spectator of the scene, Etna suggests the notion of a victorious enemy attacking the terrified bystanders at the same time with missiles and at close quarters. The picture looks as if drawn by a practised observer of battles, not by a mere closet-poet. Now Lucilius would appear, as we said above, to have served under Lentulus Gaetulicus commander in Upper Germany, at that time one of the best schools of Roman war, where he might have had many opportunities of seeing the barbarians falling under the swords and missiles of the legions and strewing the field of battle in the manner here described. The curious metaphor too in 278 258 259 strikes me as written by one who had practical experience of such scenes. The poet moreover speaks as an eyewitness of the neighbourhood of Naples; and Seneca talks to Lucilius of 'Pompeios tuos', and 'Parthenope tua' as if Lucilius had some close connexion with those parts. All this shews of course only that he might have been, not that he was the author.

Besides the passage about Etna in Seneca's 79th epistle which we have discussed above, Wernsdorf and Jacob to prove the author to be Lucilius allege the fact as they say that he was an epicurean and the writer of the poem was an epicurean. This question they treat with great carelessness and confusion of thought: Jacob refers to no less than seven passages to prove that the poet was a follower of Epicurus. Five of these merely advise you to use your eyes and senses in judging of what is going on; and this a stoic could do as well as an epicurean; nay a believer in Zeno of Elea, as well as a partisan of Zeno of Citium: the other two passages directly disprove what he asserts. Not to dwell on minor points, there are three passages in the poem, each distinctly enuntiating a leading stoical doctrine: first, 33—35, where the divinity of the stars is maintained: this a peripatetic indeed might have held as well as a stoic; certainly not an epicurean. The 2nd passage is 173 174, where the end of the present state of things and the return of the world to its original state are hinted at, in exact conformity with the teaching of the stoics, in direct contradiction to that of Epicurus who taught that our world would one day pass away into its constituent atoms and be

as though it never had been. The third passage is 537 foll. where the poet recommends the 'verissima dicta' of Heraclitus' obscure book, that fire was the end of all things and the element of all things: his subsequent imitations of the language of Lucretius no more shew him to be an epicurean, than the many close imitations of the same writer by the stoic Manilius prove it of him. If then Lucilius was an epicurean when our poem was written, he did not write it. It is with reference mainly to this point that I have gone through Seneca's letters. I will give a summary of the results I have obtained: if I were to state the evidence at length, I should have to fill many pages with extracts.

Lucilius appears to have been a man of literary and philosophical tastes, given to much and multifarious reading: epist. 2 2 'illud autem uide ne ista lectio auctorum multorum et omnis generis uoluminum habeat aliquid uagum et instabile': without as yet a fixed creed, but anxious to have one; ready to be convinced by the arguments of Seneca, and accepting much of what he lays down, but still, as we can see from the very last of Seneca's letters, refusing to accept some of the most extreme stoical paradoxes. That during any period of their correspondence Lucilius was a professed epicurean, I do not believe: even in the earliest letters Seneca often speaks of Epicurus and his sect, as he could hardly have done to an intimate friend who was at the same time a decided epicurean. Yet from several indications it would appear that Lucilius was favourably inclined to this school: once, epist. 23 9, Seneca writes 'vocem tibi Epicuri tui reddere': compare the 'Ouidius tuus' already spoken of: in the 107th epistle we have 'Epicurus noster': the 68th epistle too has more than one expression, indicating some relation between Lucilius and Epicurus. But all this is very far from shewing that Lucilius was a professed believer in Epicurus; and indeed from first to last Seneca writes in a way that seems to me to contradict such a supposition: no epicurean could have held the doctrines about providence, the gods etc. which Seneca attributes to his friend even at the beginning of their correspondence. It seems clear enough then that Lucilius was, like many of his countrymen, an eclectic, with a distaste for the iron consistency of the Greek speculative spirit; finding much to approve and something to dislike in each of the rival schools of Epicurus and the Porch, then the most popular systems in Rome. Seneca himself shrunk from some of the extremest stoical paradoxes and owed much to the more human and humane teaching of Epicurus. We learn from Gellius that there were at least two more books of Seneca's letters to Lucilius; but at the end of the twenty extant Lucilius is still a doubter of the truths of stoicism. However it is possible enough that further reflexion and the subsequent death of Seneca may have produced full conviction in the generous spirit of Lucilius. If then there was

any positive evidence in favour of his being the author of our poem, the various points I have discussed would to my mind rather increase than diminish the probability. But there is no such evidence; and though Lucilius might seem to have a somewhat better claim than any other single name, yet, as between him and the whole Roman world, the chances must be great against him. 'Aetna' therefore still remains and I fancy ever will remain the work 'incerti auctoris'.

Our poem is on the whole singularly unattractive and of meagre merit enough: the poet seems to have been urged to his task not by the muse, but by a most conscientious desire to enlighten an ignorant world on the true causes of the eruptions of Etna and the real nature of the much misunderstood lava-stone. More than half the poem is taken up with describing at most vexatious length first the many ways in which wind and air help to rouse the subterranean fires, and then the manner in which the 'lapis molaris' is really fused. The first 90 verses are formal and have a strong twang of the school; the concluding episode of the Catanian brothers is stiff and constrained, and quite fails of the pathos it is intended to produce. Perhaps the best lines in the poem, as Jacob has remarked, are 224—269, which touch on a theme suited to the Roman tone of thought; and, for similar reasons, 568—598. As I have already said, our Cambridge manuscript is my sole inducement to publish this edition: it seemed to me, considering the good age of the poem, worth while to give it to the world in an improved shape. Its attractions are too small to make me care to keep it longer by me and try to correct more completely its exceedingly corrupt text. I give it therefore to the world well aware how much has yet to be done; how much, that appears to me satisfactory, will be found defective by intelligent readers. As another edition of such a poem is not likely to be called for, if on subsequent reflexion anything new might occur or should critics publicly or privately suggest to me corrections, I might by and bye add these in the form of an appendix to the present work.

One more point I have here to touch upon. As soon as I had begun to revise the poem, I looked about for what might help my purpose. Ascertaining that Professor M. Haupt had written two programs on the poem, I sought of course at once to obtain them. By an unlucky accident they were neither in my own library nor in any library public or private, so far as I could learn, in Cambridge, Oxford or London. My booksellers after some delay obtained for me the second one of 1859, from which I have got one brilliant emendation: the earlier one of 1854 was reported from Berlin and other places as wholly out of print. It has only just been procured for me after long advertising. Its importance I at once recognised; but as I was not inclined to remodel my work, a part of which was already in the printer's hands, I

have introduced from it into the body of my edition only one emendation, *testem* for *pestem* in 449, which I had left uncorrected: to the rest of the program I have devoted a separate appendix. The learned and accomplished critic has had the ill-luck to get a most inaccurate collation of α.

The manuscripts which I denote by α, β, γ, δ, ε, ζ respectively have been fully described above: as I have already said, the minutest variations of α have been recorded; as well as the readings of the lost fragment β, so far as a comparison of the two authorities on which I had to rely permitted this to be done: where it did not seem worth while to give in detail the variations of γ, δ, ε and ζ, ω denotes either all of these, together with the editions before Aldus so far as they were known to me, unless any of these mss. are especially excepted; or else the general consensus of the best and most important of them: ς designates some or all of the later and worse of these inferior mss. and editions: *Ed* denotes the present editor.

1—8: the poet calls on Apollo and the muses to inspire him in singing of Aetna. 1 seems to be a reminiscence both of Lucr. VI 202 'rotantque cauis flammam fornacibus intus', 681 'Flamma foras uastis Aetnae fornacibus efflet', and of Virgil's 'undantem ruptis fornacibus Aetnam'. *rupti ignes*: so 59 'per attonitas rumpuntur fulmina nubes'; 201 'fragor tota nunc rumpitur Aetna'; 362 'flammas ac fulmina rumpunt'; 393 'fontes Infectae rumpuntur aquae': so Gratius cyneg. 432 'ruptique ambustis faucibus amnes'; Stat. Theb. XII 275 'rupto igni', both speaking of Aetna: Lucr. II 214 'abrupti nubibus ignes', with which Macrobius compares Aen. III 199 'abruptis nubibus ignes' where Ribbeck's G has *abrupti*, Macrobius giving *abruptis* to Lucretius. 3 *Quid*, i.e. 'why', of α ω is better than the *Quod* of all editions: Cic. Cato 51 'habent enim rationem cum terra quae numquam recusat imperium': comp. Aen. I 54 'Imperio premit...Illi...Circum claustra fremunt'. 4 and 8 *Phoebo duce*: he imitates the culex 12 'Phoebus erit nostri princeps et carminis auctor'. The omission of the vocative is harsh, but it is to be got out of *Phoebo duce* = te, Phoebe, duce: the interpolated mss. and editions give 'dexter mihi carminis auctor, Apollo'. 5 *Delost*: delos α ω: the enclitic *st* is a continual source of this and like corruptions in mss.: I account in the same way for many corruptions in our poem: 604 I have written *ignist*: ignis α ω: 96 *et solidumst*: et solido α, et solidum γ ω: the corruption arose out of *et solidūst*: 139 *ruinast*: minas β, ruinae (i.e. ruina. ē.) α ω: 194 *operist*: operi est β, operum est (i.e. operūst) α ω: 231 *lunaest*: luna est α ω: lunae est β γ ζ: 348 *ruinaest*: ruinis α ω: 353 *in tenuist*: in tenui α ω, tenuis ζ ς: 470

domitast, stantis: domita stanti **α**: **ω** omit the verse: 548 *ingeniost*: ingenio est **ζ ϛ**, ingenium est **α ω**: 607 *longumst*: longum **α ω**: 388 *terraest*: terrent **α ω**: *terraest* first became *terrest*: 631 *raperest*: rapies **α ω**: 410 *fidest*; *ut tum est*: fides tutum est **ω**, fide tutum est **α**: on the other hand, 256 *segnes* **α ω** rightly, segne est **β**: 448 *notis* **α** rightly: nota est **ζ ϛ**, nocte **γ δ ε**. This *st* is a very fruitful source of corruption: I believe for instance that in Propert. III (II) 34 53 we should read 'Nec si post Stygias aliquid rest (i. e. re est) arbiter undas': comp. 'Sunt aliquid manes' and the like. Probably in many cases where our mss. now give *est* in full, our author wrote *st*, as in 19 instances in which *est* now occurs at the end of a verse; as well as in no less than 38 instances where a vowel or an *m* is elided before *est* by our mss. in other parts of the verse. If the poet did not always *write* the enclitic *st*, he probably meant us so to pronounce, as in most of these cases an elision would not be admissible according to his principles of versification which are mostly Ovidian, the prevailing fashion in his age. Thus while *que* or other instances of *ĕ* are freely elided, more than 100 times; he is much more chary in eliding *ă* or a syllable ending in *m*, and in the whole poem there are hardly more than 20 cases of the elision of a long vowel; and in these last as well as those of *ă* and *m* a very large proportion of the elisions occur between the first and 2nd foot or in the middle of the 4th, where to our taste and that of the ancients such elisions sounded less harsh than elsewhere. In other cases the elision was designed to produce some particular effect. *gratior*: Mart. IV 44 5 'Haec Veneris sedes Lacedaemone gratior illi'.

Hyla is the same thing as the *ila* of **α**, the aspirate then and long before being nothing and *y* and *i* being interchangeable: thus 49 *olimpus*, 507 *Simethi*, and on the other hand 119 *hyatu*, 602 *syrius* for *Sirius*: on the one hand *ospitium, exaustos* with *h* written above, *ac* for *haec*, on the other *cohercet, cholchide, hac* for *ac*: see Ribbeck's proleg. to Virgil p. 422 423, 427, 452 and the authorities he cites: **α** writes throughout *aethna* and *aethnaeus*. For Hyla compare Stephanus Byz. s. v. Ὕλη, πόλις Κύπρου ἐν ᾗ Ἀπόλλων τιμᾶται Ὑλάτης. Λυκόφρων [448] καὶ Σάτραχον βλώξαντες Ὑλάτου τε γῆν: where the scholiast says Ὑλάτου· τοῦ Ἀπόλλωνος· Ὕλη γὰρ ἐστὶ περὶ τὸν Κούριον, τόπον τῆς Κύπρου, ἱερὰ Ἀπόλλωνος, ἀφ᾽ ἧς Ὑλάτην τὸν θεὸν προσαγορεύουσιν: Eustath. Il. E 708 ἣν δέ φασι καὶ Λοκρικὴ πόλις Ὕλη, καὶ ἄλλη Κύπρου ἀφ᾽ ἧς καὶ Ὑλάτης Ἀπόλλων παρὰ Λυκόφρονι. These passages I quote at length, because they are the only ones I know where this Ὕλη is mentioned by name; though Strabo p. 683 alludes to the same worship: εἶτα πόλις Κούριον ὅρμον ἔχουσα, Ἀργείων κτίσμα. ἤδη οὖν πάρεστι σκοπεῖν τὴν ῥᾳθυμίαν τοῦ ποιήσαντος τὸ ἐλεγεῖον τοῦτο οὗ ἡ ἀρχὴ Ἱραὶ τῷ Φοίβῳ πολλὸν διὰ κῦμα θέουσαι Ἤλθομεν αἱ ταχιναὶ τόξα φυγεῖν ἔλαφοι. εἶθ᾽

Ἡδύλος ἐστὶν κ.τ.λ. ἀρχὴ δ' οὖν τοῦ δυσμικοῦ παράπλου τὸ Κούριον τοῦ βλέποντος πρὸς Ῥόδον, καὶ εὐθύς ἐστιν ἄκρα ἀφ' ἧς ῥίπτουσι τοὺς ἀψαμένους τοῦ βωμοῦ τοῦ Ἀπόλλωνος. This must have been the headland Φρούριον mentioned by Ptolemy v 13 just before Κούριον; and the whole of the small peninsula of Κούριον must have been assigned to the worship of Apollo Hylates: Steph. Byz. Ἀμαμασσός· πόλις Κύπρου ἐν ᾗ τιμᾶται Ὑλάτης Ἀπόλλων: Ἐρύσθεια· πόλις Κύπρου ἐν ᾗ Ἀπόλλων τιμᾶται Ὑλάτης. Διονύσιος Βασσαρικῶν τρίτῃ, Οἵ τ' ἔχον Ὑλάταο θεοῦ ἕδος Ἀπόλλωνος, Τέμβρον Ἐρυσθειάν τε καὶ εἰναλίην Ἀμαρυσσόν: Τέμβρος· πόλις Κύπρου ἐν ᾗ τετίμηται Ὑλάτης Ἀπόλλων. The conspicuous position of the peninsula in question must have made this name of Apollo well-known in Alexandrine and Roman times. The name recalls what Pausanias x 32 6 says, speaking of Magnesia upon Maeander or Lethaeus, ἔστι δὲ καὶ τοῖς ἐπὶ ποταμῷ Ληθαίῳ Μάγνησιν Ὗλαι καλούμενον χωρίον· ἐνταῦθα Ἀπόλλωνι ἀνεῖται σπήλαιον, μεγέθους μὲν ἕνεκα οὐ πολλοῦ θαύματος, τὸ δὲ ἄγαλμα τοῦ Ἀπόλλωνος τὰ μάλιστα ἀρχαῖον: the similarity of names and worship would seem to imply some connexion. In pre-Alexandrine times Cyprus was more than half-barbarian: when it became the chief possession of the Egyptian crown, doubtless Apollo Hylates, little known to old Greece, would be celebrated by other Alexandrine writers besides Lycophron,—writers now lost but accessible to our author, who, as we shall often have occasion to see, was a man of varied learning.

6 I now come to the *Dodona* of mss. which cannot be right, as Apollo had no business there. It once occurred to me that *Dardania*, in the Roman sense, might be the right reading: the whole of that coast teemed with his sanctuaries: comp. Strabo 618 παρὰ πᾶσαν γὰρ δὴ τὴν παραλίαν ταύτην ὁ Ἀπόλλων ἐκτετίμηται μέχρι Τενέδου, Σμινθεὺς ἢ Κυλλαῖος καλούμενος ἢ Γρυνεὺς ἤ τινα ἄλλην ἐπωνυμίαν ἔχων: Statius Theb. I 699 in the middle of a similar address, 'Seu Troiam Thymbraeus habes'. But the true reading I now feel sure is *Ladonis* 'the daughter of Ladon': perhaps our author after some poet of Antioch may have used the form *Ladone* on the analogy of Hesiod's Ἀμφιτρυώνη and similar female patronymics. What has just been said of the poets and writers of Alexandria, applies more strongly to those of Antioch and Daphne: they have perished and deservedly so no doubt; yet there are many testimonies to shew that for six or seven centuries Daphne not only in splendour and beauty, but in fame as well, had taken the place of Delphi, as chief sanctuary of Apollo. But it is not in Euripides or Pindar that we read of this: we have to go to Philostratus, Galen, Libanius, Chrysostom, Sozomen, Nonnus, Justin, Servius and the like. The origin of Apollo's worship there is told by Justin xv 4 1 'Seleucus nouus Antigono hostis accesserat. huius quoque uirtus clara et origo

admirabilis fuit; siquidem mater eius Laudice, cum nupta esset Antiocho claro inter Philippi duces uiro, uisa sibi est per quietem ex concubitu Apollinis concepisse grauidamque factam cet. Ubi post mortem Alexandri occupato regno orientis urbem condidit, ibi quoque geminae originis memoriam consecrauit. nam et urbem ex Antiochi patris nomine Antiochiam uocauit et campos uicinos Apollini dicauit'. Seleucus in 300 B.C. founded at the same time Antioch, which Chrysostom a native proudly terms the κεφαλὴ καὶ μήτηρ of all the cities of the east, and at five miles distance, higher up the Orontes, the park and sanctuary of Daphne which Chrysostom, Ammian and others so often call a suburb of Antioch. Daphne was no less famous than Antioch, which on coins, in inscriptions and books is as often called Antioch by Daphne, Antioch of Daphne, as Daphne is termed Daphne by Antioch : καὶ πάντα ἦν ἡ Δάφνη Σελεύκῳ, says Libanius in his Antiochicus. Chrysostom, while invidiously contrasting the earthly Daphne with the heavenly Jerusalem, cannot conceal what charms it had for the children of this world. To Antioch and Daphne was transplanted the whole worship of Apollo: unable to create, the Syrian Greeks brought hither the very names of old Hellas, Castalia and the like : an omphalos, far larger than that of Delphi, was set up by Antiochus Epiphanes or Epimanes in the middle tetrastylon of his great central street of colonnades. Ausonius, de clar. urb. 3, says 'Phoebeae lauri domus Antiochia.'

But on the banks of the Orontes Daphne was always called daughter of Ladon: nay the very river was transferred to Syria, like Castalia. Why? was Laodice connected with the Peloponnese and the parts of it where the Ladon flowed? Much else was brought from thence to Syria. On the hill Silpion was an old Syrian Ione, on which Seleucus Nicator sacrificed to Zeus Ceraunius in the spring of 300, before founding Antioch. This gave rise to the notion of an Argive-Athenian colony sent to recover Io, and to other tasteless perversions of the genuine mythology. Ladon is a fine river, but not better than twenty others in the 'great Dorian island of Pelops'; and in the unperverted legend was known as father of Metope famous in the mythical history of Thebes and Hellas: see Pindar olymp. VI and his scholiast, and Diodorus IV 72. Even in Ovid and Hyginus we know Daphne only as daughter of Peneus. But Antioch changed all this: Pausanias VIII 20 1 thus writes: ὁ δὲ Λάδων ποταμῶν τῶν ἐν Ἑλλάδι ὕδωρ παρέχεται κάλλιστον, ἔχει δὲ καὶ ἄλλως ἐς ἀνθρώπους φήμην καὶ τὰ ᾀδόμενα ἐς τὴν Δάφνην. τοῦ λόγου δὲ τοῦ ἐς Δάφνην τὰ μὲν Συρίοις τοῖς οἰκοῦσιν ἐπὶ Ὀρόντῃ ποταμῷ παρίημι κ.τ.λ. What was told by the Syrians on the Orontes? Philostratus in his life of Apollonius I 16 p. 19 will throw some light on this: ἐπεφοίτησε καὶ Ἀντιοχείᾳ τῇ μεγάλῃ πεπαυμένος τοῦ σιωπᾶν, καὶ παρῆλθεν ἐς τὸ ἱερὸν τοῦ Δαφναίου Ἀπόλλωνος, ᾧ περιάπτουσιν Ἀσσύριοι τὸν μῦθον τὸν Ἀρκάδα·

τὴν γὰρ τοῦ Λάδωνος Δάφνην ἐκεῖ μεταφῦναι λέγουσι καὶ ποταμὸς αὐτοῖς ῥεῖ Λάδων καὶ φυτὸν τιμᾶται παρ' αὐτοῖς δάφνης, τοῦτο δὲ τὸ ἀντὶ τῆς παρθένου. κυπαρίττων τε ὕψη ἀμήχανα περιέστηκε κύκλῳ τὸ ἱερὸν καὶ πηγὰς ἐκδίδωσιν ὁ χῶρος ἀφθόνους τε καὶ ἠρεμούσας, αἷς τὸν Ἀπόλλω φασὶ ῥαίνεσθαι. ἐνταῦθα κυπαρίττου τι ἔρνος ἡ γῆ ἀναδέδωκεν ἐπὶ Κυπαρίττῳ φασὶν ἐφήβῳ Ἀσσυρίῳ καὶ πιστοῦται τὴν μεταβολὴν ἡ ὥρα τοῦ φυτοῦ. Thus Apollo, 'Qui rore puro Castaliae lavit Crines solutos', is made to bathe them in the Castalia of Daphne; for in a passage, of which I will presently quote more, Sozomen says ἐπιστεύετο δὲ...ῥεῖν αὐτόθι καὶ ὕδωρ μαντικὸν ἀπὸ Κασταλίας τῆς πηγῆς, ὁμοίως τῆς ἐν Δελφοῖς ἐνεργείας τε καὶ προσηγορίας λαχούσης. And the story of Cyparissus was transplanted in the same way as that of Daphne; the cypresses that symbolised him being so large and so famous that the code of Justinian even specially enacts they shall not be cut down or sold. Sozomen, hist. eccles. v 19, after describing the charms of Daphne, these cypresses and their rooflike shade, the flowers, the waters, goes on to say ἐνταῦθα δὲ παῖδες Ἑλλήνων μυθεύουσι Δάφνην τὴν Λάδωνος τοῦ ποταμοῦ, ἐξ Ἀρκαδίας φεύγουσαν Ἀπόλλωνα τὸν ἐραστήν, εἰς ὁμώνυμον φυτὸν αὐτὴν μεταβαλεῖν· τὸν δὲ μηδὲ οὕτως ἀπαλλαγέντα τοῦ πάθους στεφανωθῆναι τοῖς κλάδοις τῆς ἐρωμένης καὶ δένδρον οὖσαν περιπτύξασθαι καὶ τῇ προσεδρίᾳ τὰ μάλιστα τιμῆσαι τὸ χωρίον, εἴπερ τι ἄλλο κεχαρισμένον αὐτῷ. Chrysostom in his homily on St. Babylas discourses in the same strain, vol. II 556 B τὴν Δάφνην κόρην οὖσάν φησι καὶ θυγατέρα τοῦ Λάδωνος ποταμοῦ...ταύτην οὖν τὴν κόρην εὔμορφον οὖσαν ἰδεῖν ποτὲ τὸν Ἀπόλλω φασί: and then the story of the chase and metamorphosis: τὸν δὲ ἀκόλαστον ἐραστὴν ἀποτυχόντα τῶν παιδικῶν περιπλακῆναί τε τῷ δένδρῳ καὶ οἰκειώσασθαι καὶ τὸ φυτὸν καὶ τὸν τόπον, καὶ προσεδρεύειν τῷ χωρίῳ λοιπὸν καὶ τοῦτο πάσης τῆς γῆς μάλιστα ἀσπάζεσθαι καὶ φιλεῖν· κελεῦσαί τε τὸν βασιλεύοντα τότε νεὼν αὐτῷ δείμασθαι καὶ βωμόν. Nonnus therefore, XLII 387, may well say Καὶ θυγάτηρ Λάδωνος ἀειδομένου ποταμοῖο, Ἔργα γάμων στυγέουσα, δέμας δενδρώσατο νύμφη: XXXIII 210 Εἶπεν ἀνυμφεύτοιο ποδήνεμα γούνατα νύμφης, Πῶς ποτὲ Φοῖβον ἔφευγε, Βορηΐδι σύνδρομος αὔρῃ, Πῶς διερὸν παρὰ χεῦμα τιταινομένου ποταμοῖο Παρθένιον πόδα πῆξε παρ' εὐρυρέεθρον Ὀρόντην, Ὁππότε γαῖα χανοῦσα παρ' εὐύδρου στόμα λίμνης Παῖδα διωκομένην οἰκτίρμονι δέξατο κόλπῳ. Scholiast to Lycophron 6 Λάδων ὁ ἐν Ἀρκαδίᾳ ποταμὸς τῇ γῇ συγγενόμενος ἐγέννησε παῖδα ὀνόματι Δάφνην κ. τ. λ. So completely now had the daughter of Ladon supplanted the daughter of Peneus, that Pausanias, X 7 8, can say δάφνης δὲ στέφανος ἐπὶ τῶν Πυθίων τῇ νίκῃ κατ' ἄλλο μὲν ἐμοὶ δοκεῖν ἐστὶν οὐδέν, ὅτι δὲ τῆς Λάδωνος θυγατρὸς Ἀπόλλωνα ἐρασθῆναι κατέσχηκεν ἡ φήμη. Nor was she less known to Latin writers: Servius Virg. ecl. III 63 'Scimus et Daphnen Ladonis fluminis Arcadiae filiam dilectam ab Apolline et Terrae miseratione in laurum conversam: id. Aen. II 513 'Daphne filia Ladonis fluuii Arcadiae et Terrae fuit cet.: ibid. 680 he tells the story of Cyparissus, how 'relicta Creta ad Orontem

fluuium et montem Casium dicitur peruenisse atque ibi in cypressum arborem commutatus'. Statius Theb. IV 289 'et qui tibi, Pythie, Ladon Paene socer'; 837 'Te nec Apollineus Ladon'. Galen in his de compos. medic. sec. locos I, chap. 1 near the end, vol. XII p. 421—426 Kühn, describes a grease very efficacious in curing baldness. The recipe was found after the owner's death, ἐν πυκτίδι διφθέρᾳ: it was written in figurative language not easy to interpret. Galen attempts this with apparent success; but yet with regard to each of the other ingredients he will only say 'I think it means so and so'; as when he acutely explains 'a pound of fat from a shapeless child' to mean a pound of grease from a young bear before its mother had licked it into shape. One of the ingredients however, p. 423, is λαδωνίδος φύλλων ἁπαλῶν χυλοῦ, of which he says, p. 426, λαδωνίδος δὲ, ὅτι τῆς δάφνης λέγει, οὐκ ἂν οἶμαί τινα διαπαρῆσαι: so world-renowned at that time was the daughter of Ladon. By whom chiefly or when she got this renown I cannot tell: perhaps πολλὰ ψεύδονται ἀοιδοί, was all that could be said for the poets of Antioch. The legend I doubt not was coeval with the foundation of the city, and connected somehow with the family of Seleucus. But the Museum of Antioch appears to have been of later celebrity. Cicero, pro Archia 4, speaking of this native of Antioch says 'se ad scribendi studium contulit, primum Antiochiæ (nam ibi natus est nobili loco), celebri quondam urbe et copiosa atque eruditissimis hominibus liberalissimisque studiis affluenti'. Archias among others may have helped to give the story its great celebrity: Ovid did not know or neglected this form of the legend. A comparison of the readings and comments of Scaliger, Gorallus, Wernsdorf and Jacob would I think commend mine.

7 *Pierio:* I am not sure that this has not reference to Antioch and Daphne: north of them and the Orontes was a district and a mountain both named Pieria: Strabo p. 749 Ἀντιόχεια ἡ ἐπὶ Δάφνῃ καὶ Σελεύκεια ἡ ἐν Πιερίᾳ: Pliny V 79 'dein promunturium Syriae Antiochiae. intus ipsa Antiochia libera Epidaphnes cognominata. Oronte amne diuiditur. in promunturio autem Seleucia libera Pieria appellata: Strabo p. 751 πρὸς θαλάττῃ δὲ τούτων ἐστὶν ἡ Σελεύκεια καὶ ἡ Πιερία, ὄρος συνεχὲς τῷ Ἀμανῷ. 8 *tutius:* it is strange so many editions should prefer the ill-attested *cautius.*

9—28: the golden age and the legends of old times have been sung so often, that they are as familiar as our own times to us all. I essay something more real: to explain the movements and the fires of Etna.—The thought in these vss. is an expansion of the opening lines of the 3rd georgic. 9 *securi*: an epithet expressing the chief blessing of the golden age. 11 *fructibus*: the *frugibus* of ʒ ϛ and all editions is manifestly interpolated: Forcellinus will give instances from Cicero and others of *fructus* applied to all the produce of the ground: Cæs. bell.

Gall. I 28 3 the best mss. have *fructibus*, the interpolated *frugibus*: Nipperdey p. 55 gives abundant illustration. 12 *saturae*: the sacrae of ς Scaliger and many editions is a mere corruption arising from the confusion of *t* and *c* in all late mss.: comp. *satur autumnus*, *rus saturum* and the like. 13 *suo pede*: Bacchus ran into wine by his *own* foot; i. e. he did not require to be trodden out by the feet of the treaders, as explained by Turnebus and others. He confounds by a metonymy common in the poets the god, the vine and the wine itself; but you will hardly find elsewhere so harsh an instance of 'Bacchi nomine abuti'. 14 *Penderent foliis*: before Jupiter put an end to this age, 'Mellaque decussit foliis', as Virgil geor. I 131 says. 15 *Se cretos*, i. e. a se ortos, I have written, as I see no force in *Secretos*: also with some hesitation *aleret*: Pallas gave birth to and kept up a supply of rivers of oil for the rich olive: she did for oil what Bacchus did for wine. *tum gratia ruris*, i. e. ei erat: then the country had charms for her; and she had not yet become a town-haunting lady. He seems again to refer to Virgil's 'Pallas quas condidit arces Ipsa colat: nobis placeant ante omnia siluae': comp. too Claudian in Rufin. I 383 'passim Vina fluent oleique lacus'. It is perhaps possible to defend *ageret*, 'set in motion,' by such passages as Aen. IX 812 'sudor Liquitur et piceum... flumen agit'; Lucr. II 676 'Scintillasque agere'. However I have changed but a single letter of the mss., whereas De Rooy, followed by Haupt in his program of 1859 p. 7, reads 'oliua, Securos omnes aleret cum gratia ruris': i. e. the berry, personified by Pallas, hung on the tree: an anticlimax surely for the golden age; as that is true of the poet's and our own iron age as well.

17 *Vltima* Jacob well illustrates by the proverb in Strabo p. 497 Εἰς Φᾶσιν ἔνθα ναυσὶν ἔσχατος δρόμος: comp. Lucr. I 969 'si quis procurrat ad oras Vltimus extremas'. Scaliger here is quite beside the mark. 18 19 a v. seems to be lost here such as this 'Incensum, aut Sipylo bis sex ad busta niuali Inpositam': *Pergamon* is neuter in 589 'flebile uictis Pergamon': again *inpositam igni* has here no meaning; and a disjunctive particle is wanted. Niobe I believe to be spoken of in 18; though many other heroic dames have been suggested: comp. Nemesian. cyneg. 15, who seems to be imitating our poem, 'Nam quis non Nioben numeroso funere maestam Iam cecinit': and Propert. III (II) 20 7 'Nec tantum Niobae bis sex ad busta superbae Sollicito lacrimae defluit a Sipylo'. 20 *Au. di.*: Ovid amores III 12 39 'Auersumque diem mensis furialibus Atrei'. *spar. in sem. den.* = Ovid l. l. 35 'Thebanaque semina dentes': *in semina* = pro seminibus: a sense which *in semine* of mss. could not have. But perhaps Jacob's misprint 'Spartumue in semine', i. e. Spartorum in semine, may be what the poet wrote: the expression then being still nearer Ovid's. 21 22 allude to the very words

of Catullus LXIV 57 60 132—135 247. 23 here again there must be a hiatus, and I believe of the kind indicated in my text: the eye of the copyist wandered from the middle of one v. to the same part of the next: this would give the sense needed, 'Quicquid in antiqu[o narratur tempore gestum (or 'gestum est memorabile saeclo' or the like), Omnis per uari]um iactata est fabula carmen': Nemesian. 46 seems to be again imitating our poem: 'Haec iam magnorum praecepit copia uatum, Omnis et antiqui uulgata est fabula saecli': *iactata est* = uulgata est.

24 *ignotas curas* are the *noua uota* and the *insolitum* of 7 and 8. *curas*: comp. Tacitus ann. III 24 'si effectis in quae tetendi, plures ad curas uitam produxero'. 25 *operi*: Etna and its fires, as explained in 1. 25 26 as neither *tanta* nor *densum* has any substantive, a v. is clearly lost such as 'quae tanta perenni [Impete uis subter glomerans incendia, nimbum] Explicet in densum flammas': with this and what follows comp. Claud. rapt. Proserp. I 161 'Nunc uomit indigenas nimbos piceaque granatum Foedat nube diem; nunc molibus astra lacessit Terrificis damnisque suis incendia nutrit......Quae scopulos tormenta rotant? quae tanta procellas Vis glomerat? quo fonte ruit Vulcanius amnis?' 27 *moles*: 200 'Flagrantes properant moles'; 467 'Accensae subeunt moles'. 28 *irriguis*: the molten lava being the chief feature of the eruption.

29—40: do not believe with the poets either that Vulcan at his work causes this fire, or the Cyclopes in forging thunder. 30 *dei*, i.e. Vulcan. 31 *Vulc. ru.*: comp. the last v. of Claudian quoted above. 33 *extremas* = infimas: a sense which Forcell. s.v. illustrates. 34 *Sidera* here as elsewhere are made coordinate with the gods: comp. 44, 51, 53, 68 69 70: as said above p. 35 36, it is clear from this and other passages that the poet was a stoic: the stars exercise a general superintendence over the earth, but scorn all trivial interference. *sub. reg. subl. caelo*: comp. Sen. de ben. IV 23 4 'paucorum motus comprehendimus, innumerabiles uero longiusque a conspectu nostro seducti di eunt redeuntque'. 36 *Discrepat* cet.: the difference, as Scaliger explains, is this: the former inculcate a superstitious dread of a divine interposition in human affairs: the latter propagate a mere mythological falsehood. 38 *numerosa* expresses Virgil's 'bracchia tollunt In numerum'. 40 Jacob's *et* for *est* of mss. seems quite necessary. *pignore*: the word recurs in this sense in 135 *pignera*; 460 *pignora flammae*; 519 'certo uerum tibi pignore constat': so Gratius cyneg. 240 'ne prima fauentem pignora fallant'; 255 'ad pignora Martis'; 263 'maiorum pignore signa Feturam'; 300 'Nec me pignoribus nec te mea carmina fallent': twice in our poem a has *o*; once, 135, *pignera*, which Priscian and the best mss. shew to have been in common use: the verb was *pignero*.

41—73: another fable is the burial of Enceladus under Etna, after the war of the giants with the gods. **41** *Proxima* cet.: 'the next and third legend sets in motion the quick fires of Etna's top by means of the camp of Phlegra': they are the consequence that is of the battle of the Phlegrean fields. **43** *mundo*, the upper world: a sense so common in Lucretius, Manilius and indeed most poets: so below, 55 *mundum*, 68 and 247 *mundo*, 70 *mundi*. **44** *sidera*: they being the allies of the gods: comp. 51, 53 and 69 70: but above he was speaking in his own person, here in the person of these fable-mongers. **46** *sua est*: they have their proper, i. e. a man's shape, down to the belly; below they are serpents: Ovid calls them *anguipedes* and *serpentipedes*. **53** the end of this v. is found only in α: *tertia* of α seems to have come from *trētia* i. e. trementia: the poet seems to have been thinking of Lucr. III 834 'belli trepido concussa tumultu Horrida contremuere sub altis aetheris oris'; and Catull. LXIV 205 'tellus atque horrida contremuerunt Aequora concussitque micantia sidera mundus': the *adm. trem. sig.* repeats with additional emphasis the *metuentia comminus* of 51: the author as a stoic held the stars to be gods, and so joins the *cunctos diuos*, the gods one and all and with them the stars etc.: comp. Lucr. V 115 foll. and my note to 116 and 117, where Lucretius is evidently arguing against a stoical allegorising of the wars of the gods and giants: comp. too vv. 69 70 and what I say there. 'The impious soldiery challenge at close quarters the frightened stars: challenge I say in hostile array the gods one and all and the constellations shaking as the standards are brought into the battle': comp. too Manil. I 427 'Et tam uicinos fugientia sidera', and what precedes and follows; Claudian gigantom. 9 'Pallescunt subito stellae'; and Horace's 'Telluris iuuenes unde periculum Fulgens contremuit domus Saturni ueteris'. **54** *e caelo* of mss. has no suitable meaning, as Jupiter fears, not for himself, but for the safety of heaven: *en* seems to have more than once the same force in Lucan, probably a contemporary; see Hand Turs. II p. 370 who cites V 37 'en totis uiribus orbis Hesperiam pensant superi'. *caelo metuit*: Sen. Hippol. 1136 'Metuens caelo Iuppiter alto Vicina petit'. *dext. cor.* cet.: Virg. geor. I 328 'Ipse pater...corusca Fulmina molitur dextra': his editors cite Sen. Hipp. 156 'Vibrans corusca fulmen Aetnaeum manu'. **55** *rem. cal. mun.* Wernsdorf well illustrates by Ovid fasti II 493 'Sol fugit et remouent subeuntia nubila caelum': 'he withdraws the sky from sight by thick darkness'. **58** *discordei* is perhaps indicated by the *discordes* of mss.: 547 *sortei*: sorte αδζ: 576 *piei*: piis αδζ, pio γε: 624 *pieis*: dees αω: 138 αω have *nocti*, β has *nocte*, perhaps *noctei* is right. I gladly retain any vestiges of the older spelling, as at the date of our poem there evidently were different schools, some grammarians keeping more to older, some to more

recent forms. From Quintilian one would infer that many forms had gone out of use, which the best mss. of the elder Pliny, Juvenal and others shew to have been employed by their respective authors: thus too in 625 I keep the nom. plur. *fortis,* 594 *rorantis,* and 358 *potentis,* the best mss. of Pliny often giving this form: 134 I write *claussis,* α having *classis*: Catull. LXVIII 67 *classum* mss. for *claussum*: the archaisms *erranteis* and *caussa* given to β in 167 and 212 come I fear only from Pithoeus. *sonitum,* suggested by Jacob after Wakefield's *fremitum,* seems necessary; for who are the *comites* of the winds? *discordei sonitum* became first *discordes onitum*: hence *comitum.*

60 foll.: this passage is intelligible in α alone, 60 being much mutilated and 61 altogether wanting in all other mss. 62 *scaeuus* of ε for *saeuus* of other mss. is right: but in ε it is I believe a pure accident, as in 552, 608, 637 ε, and 171 δ have wrongly *scaeuus* for *saeuus*: *laeuus* is not quite so probable: our poet seems fond of Greek words, as I have observed elsewhere. 61 *uenit,* 62 *erat,* 63 *stant*: this mixture of the narrative present with a past tense is not uncommon in the best writers: comp. just below, 69 *est reddita,* 70 *cessat, uēnit*: Livy v 49 7 'dictator—redit—appellabatur': *appell.* being a colourless word like *erat* in our passage, so that the present would have no force: Aen. IV 228 'promisit—uindicat': Caesar bell. ciu. I 14 4 'confirmat—iussit'. 63 *deus*: the interpolated *metus* has no more meaning than authority; but *deus* too cannot be right: the *god* Jupiter in opposition to the sons of Earth would be too perverse a point even for our poet. 64 *uictor* of γ ε I take as nearest to *uicto* of α ω: *iacto* of ς and most editions may be right: Ovid. met. I 154 has 'misso perfregit Olympum Fulmine' of the same event: *iunctos* too has been proposed. 67 *iacentis uictos*: 'the vanquished as they lay prostrate': mother Earth is carried along in the common ruin as she vainly tries to rally them: with the two participles comp. 328 'furens igneus', 333 'rubens aureus', 336 'prospectans sublimis', 501 'solido sonanti', 97 'cauata..suspensa', 126 'occulta..adoperta', 545 'spissa aurea saxa', 299 'summota furens'. 68 69 70 I follow α, without changing a letter: the passage is quite unintelligible in all editions from wrong stopping and the fact that *cessat* is corrupted in ω: the passage is obscure: 'then peace was restored to the sky, which then was free and at rest: this peace came by the help of the stars: heaven and the honour of the sky's defence are now assigned to the stars'. As a stoic (see what was said above and Lucretius there referred to) he brings the stars into prominence, and mixes them up with the vulgar fable. Earth and her children scaled the sky, and the stars being in front of Jupiter and the gods bore the first brunt of the attack, as implied in 51—53: this first gave them admission to heaven, as a recompense for defending the sky: if *uenit,* i.e. pax, be thought too harsh even

for our poem, though I do not think it is, I would suggest 'uincit per sidera'. 69 *caelum*: this pause before the final spondee is a marked feature in the rhythm of our poem: comp. 76 189 192 209 216 270 319 393 412 513 590 600: also before a final bacchius, as 79 *canentes*, 416 *profecto*, 512 *fauillae*: in more than one place the older editions are unintelligible through neglecting this. Editors from Scaliger to Jacob have played strange tricks with our passage.

74—93: this is mere invention of poets, like the tales they tell of things below, and above the earth. Though such licence be fairly claimed for poems, I prefer the truth: Etna will be my theme. 74 poets *have* genius, hence their poems are renowned: however in truth plays and poems are mostly mere delusion. 77 *uiderunt carmine* can scarcely be right: I conjecture *uicerunt*: 'they have proved in song that black manes exist beneath the earth and amid the ashes of the pyre'. 78 this passage too has been much corrupted by wrong stopping: *Atque int. cin.* clearly belongs to *manes*: the vulgar Roman belief being that the moment the body was reduced to ashes, the spirit of the man entered his *manes* i.e. a spectral resemblance of his body, like in feature, dress, etc. to the living man. 79 *St. undasque*: our poem frequently has *que* in the 3rd place; and editors, here and elsewhere, have corrupted it by overlooking this: comp. 113 'limo furtimque'; 172 'trepidant urbesque'; 409 'seruans aciem duramque'; 430 'super testisque'; 528 'eadem perque omnia'; 598 'operum turbaeque'; 599 'terra dubiusque': this practice is common in Ovid, and to Lucr. II 1050 I have given a great many instances from him, and should have added to them IV 1010 'persectantes uisaeque uolantes' i.e. persectantesque uolantes uisae: misled by Nonius I there make *accipitres*, which is always masculine, feminine. 80 *poena foedum*, from the nature of the punishment: 'fecundaque poenis Viscera'. 81 *Sollicitant* comes clearly from the next v., a common source of error in our as in other mss.: comp. 234, 324, 378, 577, and a at end of 19: an epithet is needed for *iugera*, and a verb for *illi* cet.: *Plurima*: *dant* I suggest: *poma* for *poena* which probably came from 80 is only the change of one stroke, and in Tantalus' punishment fruits of trees are usually joined with waters, as in Odyss. λ 582—592. 84 a v. seems clearly lost here, such as 'Pectora, materiem fingenda ad talia praebet': *terrent* of mss. comes from the adjoining plural, so common a form of error in mss.: so in 88 *peccent* for *peccet*; and 206 *Vertant* a. One might look on the preceding verses as implying an epicurean author: comp. Lucr. III 978—1023: but here too we have the stoic: comp. Sen. epist. 24 18 'non sum tam ineptus ut epicuream cantilenam hoc loco persequar et dicam uanos esse inferorum metus, nec Ixionem rota uolui nec saxum umeris Sisyphi trudi in adversum nec ullius uiscera et renasci posse cotidie et carpi. nemo tam puer est ut

Cerberum timeat et tenebras et larualem habitum nudis ossibus cohaerentium'. 85 *tu* of a, changed to *ut* in other mss., has rendered the passage unintelligble in all other editions. 86 *admittere*: Jacob seems to prove that *immittere* would be more in place here. Can *adm. oc. alieno caelo* be used as in a phrase like 'admittere uirum alienae mulieri'? 88 *peccet* i. e. Iuppiter: see what is said of *terret* in 84: here too the preceding plurals have caused the error of mss. 89 *Laedam* of a I keep, *ae* expressing the Greek η: comp. *scaena*, the usual form in the older writers. 88—90 comp. Ovid amores III 12 33 'Iuppiter aut in aues aut se transformat in aurum Aut secat imposita uirgine taurus aquas'. 91 92, after the precedent of Virgil and contrary to the usage of the older writers, our author often omits the subst. verb: as here, and 15 'tum gratia ruris', 85 'Nec tu . . satis'; also 103, 153, 171, 212, 215, 220, 221, 243, 254 etc.; yet under restrictions, apparently much the same as we find in Virgil: see Wagner quaest. Virg. XV.

94—157: the earth is not solid, but full of cavities: the fact is certain, though various causes may be assigned: how else could great rivers suddenly disappear into it, or rise out of it? In these closed cavities there is free room for winds to move about: this we can see for ourselves in large underground hollows, full of wind. The more then they are shut up in these cavities, the fiercer are both wind and fire: they sometimes break through and thus occasion earthquakes. 95 *incingitur* of a, confirming Aldus, is the only true reading: Scaliger in vain assails it as 'ab ignaro homine et imperito suppositum'. 96—98 comp. Sen. nat. quaest. V 14 1 'non tota solido contextu terra in imum usque fundatur, sed multis partibus caua *et caecis suspensa latebris*'. 98 *utque animanti*, an unusual rhythm for the age of our poem: so 495 *ulteriores*, 496 *et succernens*, end two consecutive vss.: 453 *lapidem esse molarem*. 99 *Per tota perc.*: for this construction comp. Lucr. VI 668 and Lach. p. 367: the simple accus. is usual. 100 *Ad uitam* seems to be joined with what precedes: 'to maintain life'. *sanguīs*: the only quantity known to Lucretius: though commonly short in and after the Augustan age, it is long more than once in Ovid, Lucan, Silius; and once in Virgil, Tibullus, Seneca, Val. Flaccus. 102—117 a long involved sentence, giving the various ways in which the cavernous nature of the earth might be explained: 102 *aut* is answered irregularly in 110 *siue*, then 112 *seu*, 114 *aut*, 115 *siue*: Jacob well compares the similarly involved sentence in Manil. I 122 foll.: 122 *Quem siue*, 125 *Seu*, 128 *Siue*, 132 *Siue*, 135 *Seu*, 137 *Aut*—dividing into *neque—nec—nec—Aut—que—Et—que*: Manilius too is discussing a similar question. 102—110 the earth either had this cavernous nature at its first formation. 103 *sors—Prima*: Manil. I 155 'Tertia sors undas cet.' 104 *des. inf. tel.*: Manil. I 159 'Vltima subsedit glomerato pondere tellus': here too

our poet follows a stoic: but in Manil. 163 we should surely read 'Et saccata magis struxerunt aequora terram': the sea in clearing itself strained off its slime and so helped to build up the dry land: *siccata* of mss. and editions has no sense: the best mss. have *struxerunt*, not *strinxerunt* of editions. 105 *tortis* in α alone: neither Wernsdorf nor Jacob adopting it, though Davies de nat. deor. p. 204 says '*tortis rim. ca.* quemadmodum diserte representat ms. qui fuit in bibliotheca praestantissima Ioannis Mori, nuper Eliensis episcopi' i.e. our α. These vss. are unintelligible in all mss. but α, and editions have made matters worse. 106 *Exilit*: Manil. I 165 'orbisque per undas Exiliit'; Lucilius Iunior ap. Sen. nat. quaest. III 1 1 'Elisus Siculis de fontibus exilit amnis'. 107 the end of this v. too is only in α: in other mss. it is wanting, or as in all editions absurdly corrupted. *charybdis* is curious: it may be added to the Greek words he uses in a Greek sense: comp. Eur. suppl. 501 Οὐδ' ἥρπασεν χάρυβδις οἰωνοσκόπον Τέθριππον ἅρμα περιβαλοῦσα χάσματι: Strabo p. 275 Ὀρόντης ἐν τῇ Συρίᾳ καταδὺς εἰς τὸ μεταξὺ χάσμα Ἀπαμείας καὶ Ἀντιοχείας, ὃ καλοῦσι χάρυβδιν κ.τ.λ.

110 foll. or if it was not so formed at its birth, *Nec nata* cet., but was hollowed out by subsequent, though ancient causes, by air within trying to escape or the water eating out a way. *causa uetusta* is either the *liber spiritus* or the *lympha perennis*. 111 *liber* cet.: the air within roving freely about, wherever it has space, in trying to escape gradually forces a way for itself. *intra* has the same adjectival force that *retro* in 140 has, and *extra* in 457. 113 *Edit* is perf. of *ĕdo*: for the position of *que* see n. to 79: Scaliger's *lima* for *limo*, adopted by many, seems very unsuitable to *mollit*. 114 a 3rd possible cause: my *fudere* for *uidere*, 'have fused', is surely better than *uicere*. 116 *docendi... causas* seems to me nearer the mss. and to give a better sense than *docenda...causa*, as *opus causae* appears scarcely Latin: there is a kind of studied point in *causa—causas*, 'there is no cause (i.e. need or occasion) for explaining the causes, so long as we have the effect': this kind of point is common in our poet and in his age generally: comp. 122 'trahat—contrahat': and with *causa docendi* comp. Cic. de diu. II 6 'ac mihi quidem explicandae philosophiae causam adtulit casus grauis ciuitatis'. 117 the end of this v. too is perfect only in α: Aldus comes near to α: γ δ ε omit the words altogether. 119 here too a v. is surely lost, such as 'Rursus saepe solet uastaque uoragine condi': comp. 132 'praecipiti conduntur flumina terra': the sudden appearance or disappearance of rivers, even large ones, is more common in lands known to the poet than in ours: comp. Strabo quoted to 107; Sen. nat. quaest. III 26 3 'quaedam flumina palam in aliquem specum decidunt et sic ex oculis auferuntur': and comp. what follows with what follows in our poem. 120—122 are very corrupt in all but α: my alterations

are not I think violent: 120 *Nam mille* for *Nam ille* is I think certain: *uocuoque* I read, and in 386 I keep *uocant* = uacant: see my n. to Lucr. I 520 where I give the authorities to shew that the *a* in these words does not appear in inscriptions before the age of Domitian: probably then in our author's time the spelling *uoco*, etc. was still usual: with *agat apta* of α for *agitata* comp. 107 *uacat acta* α, *vacuata* ζ ς, 399 *mola acris* α, *molaris* ω. *ex tenui* i.e. from where the earth is thin and porous: Propert. has *tenuis pumex*: *uocuo*, from where the ground is quite hollow: Seneca l. l. 'causa manifesta est: sub terra uacat locus'. 121 *uenas*: Hirtius bell. Gall. 43 4 'uenae fontis intercisae sunt adque auersae'; Sen. l. l. 19 4 'habet ergo non tantum uenas aquarum terra, ex quibus conriuatis flumina effici possunt, sed amnes magnitudinis uastae'. 122 *trahat* and *contrahat*, as remarked above, seem to be used with studied point: 'in order that that which is to draw together a considerable stream, may draw its supplies out of a full store': the sense seems to require my *Vt*. Comp. Seneca just quoted, and nat. quaest. VI 7 3 'neque enim sufficeret tellus ad tot flumina edenda, nisi ex reposito multoque funderet': *ex pleno* = 'ex reposito multoque': Sen. l. l. III 29 1 'quidam existimant terram quoque...nova fluminum capita detegere quae amplius ut e pleno profundant'. Jacob devotes nearly three pages of small print to expound these three vss. and the result produced by a lively imagination acting on inferior mss. is as follows: Non Nili ex tenui vortex alit arva; necesse est, Confluat, errantes arcessens undique et undas Attrahat cet. 120—122 explain 118 'tantos—uidet': then 123 'Flumina cet.' illustrate 'ac torrens—hiatu'. 123 the pleonasm here may perhaps be compared with Lucr. I 1031 'Efficit ut largis auidum mare *fluminis* undis Integrent amnes', and Virgil's 'rapidus montano flumine torrens': Hor. epod. 2 25 'Labuntur altis interim riuis' Bland. 1 etc.: but most mss. and editions *ripis*. 124 illa i.e. flumina. 125 *fatali*, out of which they never reissue into the light. 129 a line misunderstood by wrong stopping in editions: the earth serves either as a resting-place, *hospitium*, or a passage, *semita*, for the waters. 130 *pigraque* cet.: comp. 157 'Pigraque et in pondus conferta immobilis esset'. 133 *quaedam* I read for *qua etiam* which Wernsdorf and Jacob strangely retain: comp. with this and what precedes, Sen. nat. quaest. III 26 3 'quaedam flumina palam in aliquem specum decidunt et sic ex oculis auferuntur; quaedam consumuntur paulatim et intercidunt. eadem ex interuallo reuertuntur recipiuntque et nomen et cursum cet.' *incondita sur.* must mean 'rise without having before been buried': somewhat similar is Lucan VI 101 'mixta iacent incondita uiuis Corpora'. 135 *Spir. lat.* seems to express much the same as the *caeca spiramenta* of Virg. geor. I 89: the air escapes through holes too fine for sight; it is illustrated by 142 *Incomperta* cet. so that Gorallus'

patent is against the sense. 135 *pignera*: see n. to 40. 136 *haesura* means 'cannot fail to attract': comp. Cic. phil. XIII 5 'hi in oculis haerebunt et, cum licebit, in faucibus': Val. Flacc. I 333 'haesuraque uerba relinque Auribus', the sense is different. 138 here we have to begin to mediate between β and αω. *densae nocti* of αω I prefer to *densa nocte* of β, as less trite: we might compare Virgil's *lateri condidit ensem*. 140 141 are intelligible in β alone. *cubilia* are the holes used by wild beasts for their lairs. *retro* stretching far inward: Lucr. IV 607 'loca...abdita retro'; Stat. Theb. II 13 'ipsaque tellus Miratur patuisse retro'. 141 yet it is harsh to make the *antra* subject of *fodisse*, which however αβω all have. 142 I give according to α, not β: perhaps the reading assigned to the latter is not genuine; as *operum* seems necessary: 'you cannot trace out these constructions': then it seems to me certain a v. is lost here, as 143 is also an imperfect sentence: this would perhaps give the required sense: 'tantum effluit intra [Flatibus assiduis aer: haec cognita sensu] Argumenta cet.': wind and air come out of them, you do not see how; from which you may infer air comes out of the unknown depths of earth. Pliny, Seneca and others often mention wind coming out of hollows and caves in the earth; the great difference of temperature in hot countries between the outer air and that within making this probably very perceptible. Perhaps the lacuna is greater than one v. 144 *curas* hardly gives any sense: *causas*, as Jacob says, is what we want. 145 *abstrahe* cet. must mean 'draw from things seen belief in the unseen'. 147 I cannot decide between *incluso* of β, and *inclusis* of αω. 148 by reading *hic* for *hoc* which came from the next v., and changing the stopping, the sentence is plain: et quo plura uenti hic, sub terra, mouent. 152 *massa* I read for *causa*, the *ma* having been absorbed in *tenerrima*: for this use of *massa* comp. Ovid met. I 70 'quae pressa diu massa latuere sub ista Sidera'; fasti I 108 'Inque nouas abiit massa soluta domos'.

158—187: these winds, and the fires and other disturbances which they occasion, have not their origin near the surface: they come from below and are the effects of great pressure and resistance. Look at Etna and the wild confusion within its crater: this will give you the clearest conception of tremendous movements. 158 foll. are intelligible only in β: here and down to 177 he appears to speak of subterraneous disturbances generally, whether resulting in earthquakes or volcanoes or the like: the hiatus, probably of more than one v., after 142 renders the whole passage obscure. 158 *summis causis* must mean 'causes arising on the surface': perhaps we might compare Aen. XII 434 'Summaque per galeam delibans oscula'. 159 *opus* here and 169 means the work or result produced by these commotions; and then in 186 b, 195, 336, 565 the like work or result in reference to Etna specially.

162 is very corrupt in all editions and mss. except β, whose reading I have followed, only adding the *in*: a v. must be wanting here which I will not venture to supply. 163 *sese* both α and β: other mss. and all editions corrupt it. 165 166 β here is nearest the truth, then α; ω are all absurdly wrong: in β I only change *aquasque* to *acuatque*, which the sense demands: the constr. is 'ubi in uacuo defit id qui (ablat.) uacuum teneat uentos atque ita acuat morantes'. 167 *Explicat* scatters them abroad and so destroys all their intensity. 168 *turbare* is neut. as often in Lucretius and others. 169 170 can be understood only in β: notusque premit densa ruina, premiturque uicissim nunc euri boreaeque ruina, nunc uterque, i.e. eurus et boreas, ruina huius i.e. noti: the last words are but a repetition in fact of the *premit* of 169: but he loves antithetical points: comp. n. to 53. 172 for position of *que* comp. n. to 79. 174 *antiqui* i.e. mundi: 'chaos is come again': Wernsdorf and Jacob will have the author to be Lucilius, and an epicurean; and Jacob here refers to Lucretius: but clearly this is no doctrine of Epicurus or his followers: with them the world went back in a moment into its primordial atoms: here it is supposed to assume merely its old chaotic form; and this agrees exactly with the stoical theory: comp. Sen. epist. 58 24 'mundus quoque, aeterna res et inuicta, mutatur nec idem manet: quamuis enim omnia in se habeat quae habuit, aliter habet quam habuit: ordinem mutat'. 'si fas est credere' too of 173 is very unepicurean: Lucretius on a similar topic says contemptuously, VI 565, 'Et metuunt magni naturam credere mundi cet.!' 175 *Haec immo*: Tacitus often has *immo* in the 2d place. 176 *uenas* are the *canales* or hollow ducts he speaks so much of above: 98 foll. he compares these to the *uenae* of the body. 177 'Etna gives proof of itself that all may see': for this use of *fides* comp. 504 'plagis—fides'; 516 'Et figulos huic esse fidem': Jacob quotes Lucan I 523 'addita fati Peioris manifesta fides'. 178 *me* elided: so 284 and 472 *se*: he is, as we have said, strictly Ovidian in his abstinence from harsh elisions. But Ovid and all who are most strict on such points freely elide *me*, *te*, *se*, *cum*, *tum*, *iam* and a few similar monosyllables. 181 foll. the eruptions, their nature and materials being the main purpose of the poet, he comes at once to describe the appearance of the crater, taking no notice of the lower parts of the mountain. 181 *aditus* are the openings down into the interior of the crater: 194 'arcent aditus'. 182 *Porrigit* of β must be right: *Corrigit* of α and ω comes from the common confusion of *c* and *p* in these mss.: but I doubt whether in the latter part of the v. we have the genuine reading of β: it cannot be right; as from 181 till 187 he is describing the form and appearance of the crater, the *facies*, *domus*, *sedes* and *area* of such great workings, not the eruption and workings themselves: I therefore, for the 'penitus quos exigit' of α, read 'penitusque

os erigit', surely a slight change: Strabo pp. 274 275 describes Etna, and tells how the crater looked to those οἱ νεωστὶ ἀναβάντες, adding, as we well know, that the form of the crater often changes. In consequence of the heat they did not get near enough to see what our poet saw; but yet ὁρᾶν ἐν τῷ μέσῳ βουνὸν τεφρώδη τὴν χροάν: when our poet says 'and lifts up its head quite beyond', he seems to allude to such a βουνός: the crater sinks down into the depths; then in another direction extends its limbs, and beyond lifts up its head: comp. 285 'rigido quia uertice surgit'. *Porrigit* and *erigit* appear to be used with studied point: see n. to 116. 183 in another direction riven rocks in huge disorder (*disc. ingens*) fill up the space. 184 all these vss. are unintelligible in the editions: thus they join *Inter opus* with what precedes, as if it described the active working of Etna, a sense it elsewhere bears: see n. to 159: here it means the structure of the crater: aliae rupes internectunt opus. 185 some of these rocks already changed in nature by the fire, others still undergoing the fire. 186 and 195 seem manifestly spurious, having no connexion with the context: the latter indeed breaks into the middle of a sentence: the words themselves are not Latin, at least not connected Latin. I cannot think it accidental too, that, while in every other place where *Aetna, Aetnaeus* occur, α has *h* after *t*, in these two vss. alone it has not. 186 b, found only in β, is clearly genuine: such is the crater of Etna, such the aspect, such the home of its unearthly working, such the seat and place of such mighty operations.

188—218: so much for the place: now to explain the worker and cause of eruptions: clouds of sand are thrown up and burning masses: there is noise enough to frighten Jupiter for the safety of heaven: but air and wind are necessary to set all this in effectual movement. 188 *artif. inc.* is the *faber* of 198, i.e. the *spiritus* of 217 218: it gives the eruption its form and power. *causamque* i.e. the materials mentioned below and the fire working on them. 189 190 there is a perplexing variation here between α and β: the genuineness of the reading given to the latter I doubt: α's reading, helped by that of ω, seems to me right, though I am quite unable to account for that of β, if genuine, except on the hypothesis of a different recension. 189 comp. Mela I 70 'locus est magni aliquando discriminis'. 190 *sub tempore*, though less usual than *sub tempus*, is not uncommon: Lucretius has it VI 413 and 416, Ovid fasti V 491, and Manilius more than once: the *pignora* of β has a sense usual in our poem and may therefore be from conjecture: α and ω I cannot explain except on the supposition that their reading is genuine. 193 *proh. flam.*: comp. Strabo p. 274. 194 *operist*: see n. to 5 *Delost. arc. ad.* = prohibent flammae: you cannot approach the mouth of the crater. *diuina cura* is not from an epicurean. 196 *sine arb. est*: it does not admit of examination by an *arbiter* or eyewitness: Sen. Hippol.

601 'locus ab omni liber arbitrio uacat': repeated in Herc. Oet. 484 with *tutus* for *liber*: Plaut. capt. 218 'Secede.. procul, Ne arbitri dicta nostra arbitrari queant'. 197 *quid*: what materials Etna in its depths burns, i.e. the *causa* of 188: they are told in detail 199 foll. 198 *mirandus faber* is the *artifex* of 188, or the *spiritus* of 210—218. 199 *glomeratim* of β is a great gain: *exhaustae* is very appropriate, but not so certain: *exustae*, from the *exutae* of α ω, would be equally good, the burning sand being a marked feature in an eruption: Pliny II 234 'Aetnae flagrantis in tantum ut quinquagena, centena milia passuum harenas flammarum globo eructet'; Sen. nat. quaest. II 30 1 'Aetna.. ingentem uim urentis harenae effudit'. 200 *moles* occurs in 27 with the same sense: they are the 'mirando pondere saxa' of Lucr. VI 692; the μύδρους of Strabo l. l. *moles—Fundamenta* are Virgil's 'scopulos auolsaque uiscera montis'. 201 *fragor* cet. = Virgil's 'Cum gemitu glomerat'. 202 *fusca* cet.: Strabo l. l. φλόγας καὶ λιγνῦς: Lucr. l. l. 'Fert itaque ardorem longe longeque fauillam Differt et crassa uoluit caligine fumum'; Aen. III 572 'Interdumque atram prorumpit ad aethera nubem, Turbine fumantem piceo et candente fauilla': the word *ruina* would imply ashes rather than smoke: modern observers speak of streams of black mud being not unusual. Revue des deux mondes tom. 67 p. 222 'les énormes volutes de nuages qui s'échappent presque constamment des cratères en activité se composent, au moins pour les 999 millièmes, de vapeur d'eau, et ce sont elles qui en s'élancant du fond des abîmes soulèvent des tourbillons de cendres et des blocs de scories'. 203 foll. he now plays the poet: 'Vatibus ingenium est': forgetting what he said in 74 foll. and 91 foll.: comp. too 559. 206 *Dis* is nomin. to *Vertat* and *premit*: *premit* of α ω is plainly right, not *tremit* of β. 208 *faciunt* = hoc faciunt: for this absolute use of *facere* comp. my n. to Lucr. IV 1112. *ueniunt* of β seems to me a manifest interpolation: the 2nd *nec* = et non: et cadunt, non sustentata cet.: with all their gravity they cannot resist the force of the wind which ejects them. But the expression is curious, as *cadunt* seems to imply first their being ejected and then falling and covering the ground; and *sustentata* must mean 'held back, kept in their place': Cic. in Catil. IV 6 'id opprimi sustentando ac prolatando nullo pacto potest'; pro Flacco 12 'ut se ipse sustentat, ut omnia uerba moderatur': Scaliger's *eadem* for *cadunt* is at least ingenious. 210 is a good test of mss.: β is right; α comes next; then longo interuallo ω; then ϛ: comp. Lucr. VI 693 'Ne dubites quin haec animai turbida uis sit. *Ex. uen. tur.*: 318 'penitusque coactos Exagitant uentos'. 211 *profundo* = *ab imo* of 200. 212 213, hopelessly meaningless in mss. and editions, I have made intelligible without I think violent change: in 212 I only read *expectanda, at erunt* for the *expectanda terunt* of β: for the meaning comp. n. to 188 *artif. inc. caus.*:

this cause, i.e. a conflagration among the materials in the mountain, must be waited for, before the wind or *spiritus* can perform its functions: but so soon as there shall be this conflagration, then the wind will do its part: in 213 when the *t* of *inflabit* was changed to *s*, as just above in *operit*, and 165 in *acuat*, it easily became *inflatis*: *acre* for *aer* seems quite necessary. Read Scaliger and Jacob to see what they make of these vss. 214 *flammae* of β seems necessary for the sense: here too it is hard to account for the *semper* of α ω; and *prope par*, which must mean *semper prope par*, would be the better for that word. 217 *audit* of α ω is surely better than *audet* of β. 218 my slight corrections here seem quite necessary. With Lucretius too this *spiritus*, *aer* or *uentus* plays an equally important part in the eruptions of Etna.

219—305: we have now to explain the different causes which produce the winds: it is a godlike pleasure to inquire into the origin of the world; to learn the nature and courses of the sun, the moon and stars; why the seasons change and the like. Yet surely we lords of the earth have more concern with the things of this earth: I do not mean, so far as they bring us gain by mining, by tilling and the like: we have to investigate its phenomena, for instance these very winds which stir the fires of Etna: they have many causes, some arising above ground; such as may be illustrated from various kinds of artificial machinery; others born in like ways under the ground. 219 this line resembles several in Lucretius, whom our poet frequently imitates. 220 *sint*, and 221 *sit* are understood: comp. 243 and n. to 91. *quae* cet. 'which is what feeds the fires': here too β alone gives sense. 224 *tueri* is another splendid gain from β: it and the other infinitives down to 250 depend on *uoluptas est* there. 225 *effusis* i.e. nobis: the dat. seems quite defensible. 227 both sense and poetry declare that β is right here: α and ω give arrant nonsense. 228 here α bears the palm: *principia* must be joined with what precedes. *quot*: one, two, three, or four, or, as the epicureans say, infinite. *quae* = *qualia*: so 243 *quae—quae*. 229 I have not changed the indicatives here, nor in 230, 239, 240, as two of these instances could not be altered without violent and quite improbable correction: Propertius has many similar indicatives. I do not know whether our author intended them to be as it were parenthetical: in 272 I have written *quod* for *quid*, as *quid coercet* seems intolerable. *saecula* = 'for ever': a common sense in the poets. 231 by reading *ut* for *et* I have I think made clear this and the foll. v. which cannot be understood in any edition: scire modum solis; scire qua ratione luna, quanto minor eius orbita est, eo breuior cet.: how the moon makes twelve, while the sun makes one revolution: the constr. is like that of 241 foll. 'nosse cometen, Lucifer unde cet.' 234 here I cannot with any certainty mediate between α ω, and β: β looks to me interpolated:

cursus I find in the *cura* of α ω the last letters of which are clearly from the *iura* at the end of the next v.: comp. 19 where α has *mentem* for *matrem*, from *dentem* at end of 20, and n. to 81 *Sollicitant*. *incondita* without known law or order, opposed to *certo ordine*. 235 b of β is clearly genuine: *signorum* of 235 are the 12 signs of the zodiac: Jacob well compares Manil. III 241 'Cum tamen in quocumque dies deducitur astro, Sex habeat supra terras, sex signa sub illis'. I add Lucan I 90 '[dum] longi uoluent Titana labores, Noxque diem caelo totidem per signa sequetur'; Vitruv. IX 1 (4) 4 'ex quibus sex signa numero supra terram cum caelo peruagantur, cetera sub terram subeuntia ab eius umbra obscurantur', and see what follows; Sen. dial. VIII 5 4 'sena per diem, sena per noctem signa perducens nullam non partem sui explicuit natura': before them all, Arat. phaen. 554 πάσῃ δ' ἐπὶ νυκτὶ Ἓξ αἰεὶ δύνουσι δυωδεκάδος κύκλοιο, Τόσσαι δ' ἀντέλλουσι. 236 α ω are here plainly right: the strange unmeaning *Panope* of β is a gross and palpable interpolation, whether old or new, evidently coming from one who did not understand what was said: 'why, when Phoebe's fire is ruddy, her brother's pale, this portends clouds for heaven, rains for earth': Virgil geor. I 431 says 'uento semper rubet aurea Phoebe'; and wind and rain have very similar prognostics: perhaps ibid. 441 442, which contain the signs of rain, imply paleness of the sun. 238 β is alone right. *uer* cet.: Cic. Cato 70 'uer enim tamquam adolescentiam significat'. 243 *quae—quae* = qualis sit, qualis sit: comp. 220. *tenax* is 'stingy', and so 'ill-natured' 'malignant': Ter. ad. 866 'Ego ille agrestis saeuus tristis parcus truculentus tenax'. 244 I cannot decide between *tendant* of α ω and *pandant* of β. 246 *uolet* of α ω I prefer to *uocet* of β: he is thinking of the swift hunter, not of his course as a star. *incubet* of α ω I prefer to *excubet* of β, on account of *quo* and the nature of Sirius. *index*, 'the informer', is said with poetical reference to him, when as the dog of Icarius or Icarus he brought Erigone to her father's dead body: the story is told fully by Servius geor. II 389: editors seem all to miss strangely the meaning: Ovid several times terms him 'Icarius canis'. 247 *mundo* 'the sky': see n. to 43. 248 'not to suffer' i.e. not be content to think of them as a mere confused mass: *congesta* of β must be right.

251 *dominis*, 'for us its lords and masters', of α is surely right. 252 *Quaeque* of β was first written *Quae*, and then *et* interpolated in α ω. 254 255 I follow α here. *Nam quae* i.e. nam qualis spes est; and *uelle* depends on it as well as on *amentia*: for in 255 the reading of β must be interpolated. *errantem*: he has already as a stoic more than once declared the stars and heavenly bodies to be gods: 'subducto regnant sublimia caelo': he here personifies any one of them: in itself it is, as he has said, right and proper to know these; but why do so to the

neglect of what is before us and therefore more concerns us? 257 foll. we search and torment the earth for gain, but will not examine it for nobler ends: β has happily 276 277 278 in this place: in α ω they have the place noted by their numbers, in the middle of an alien sentence: older editors may be excused; but in Jacob who knew the fact it shews strange want of acumen not to obey β: he, Wernsdorf, Gorallus, Scaliger all put the vss. in unsuitable places. By a metaphor of somewhat far-fetched point the poet compares the earth, mined for its metals, to a wretch put to the torture to extort confession. But the readings of β are clearly inferior to those of α, which here has not a letter wrong; for in 275 I prefer *premimur*, a favourite word of our poet, to the weaker *terimur*, β having above read *tremit* for *premit*: though here it may indicate a different recension. 276 *profundum* editors strangely take to be the sea: it is of course the depths of earth, as often in our poem: 546 'et quaedam fortasse profundo Incomperta iacent'; 578 'raptumque profundo': he speaks of mining of course. 277 *arg. semen*: Ovid has 'semina ferri', but not with quite the same force. 278 *Torquentur* of α ω, 'are put to the torture', is clearly right: with these three lines comp. Lucr. VI 808 'ubi argenti uenas aurique secuntur, Terrai penitus scrutantes abdita ferro'; and especially Pliny II 157, who dwells on the same metaphor, 'aquis, ferro, ligno, igni, lapide, fruge omnibus cruciatur horis... Vt tamen quae summa patiatur atque extrema cute tolerabilia uideantur, penetramus in uiscera auri argentique uenas et aeris ac plumbi metalla fodientes, gemmas etiam et quosdam paruolos quaerimus lapides scrobibus in profundum actis. uiscera eius extrahimus'. 258, continuing the metaph.: the earth is tortured, like a poor wretch by robbers, until it buy itself off, and then having confessed the truth, i.e. told where its treasures are, is left to contempt and poverty and allowed to hold its tongue: β is clearly corrupt in 259: *taceant* too is much more pointed than *iaceant*. 261 α ω are unintelligible at the end of this v.: the change to the 1st person is somewhat harsh: 'we carefully weigh, ponder over'. 263 *platanis* of α ω seems better than *plantis* of β, but is not certain. 267 *Horrea* is accus.: with this change of subject comp. 273; and Lucr. V 1266 'Vt sibi tela darent siluasque ut caedere possent'. *dolea* I retain with α: Orelli inscr. 4888 *dolearia*; vol. 2 p. 381 *dolea*: the best mss. of Florus have *doleum*: see Jahn p. XXXI: perhaps we might compare *labea*, *labium* and the like. 268 *faenilia* all the best mss. of Virgil thus spell in geor. III 321. 269 they are ever full of greed, where anything has shewn itself more precious than what they have. 270 *illae* cet.: some profit and enrich the intellect: Persius V 63 'purgatas inseris aures Fruge Cleanthea': so here 'animus inseritur bona fruge'. *hae* cet.: others have a practical value: *hae* of α must be right: or *haec* of β ω = hae: the *est optima* of β seems an interpolation.

272 *quod* I adopt from ε; as *quid coercet* seems quite inadmissible: see n. to 229. 273 *Nul. fal. op.* [nos], [nos] *non mutos cer.*: see n. to 267. 279 *rumpi*: *mundi* of α ω has no sense. 280 *impediat* of α ω I explain by 318—328: i.e. the obstacles stir the winds to fury, and so cause the violent eruption: comp. too 379 'mora uelocius urgent'. 281 *multo foed. pax*: Tac. hist. I 77 and IV 35 'multa pace'. 282 clearly one or more vss. are lost here: probably more than one. I cannot follow Jacob, who transfers 301 302 before 282, and then has to alter both 301 and 282: he seems to me to invert the poet's reasoning, and moreover the subjunctives *crescant, seruent, abstrahat* are then inexplicable. 284 *tenues* of β is undoubtedly true. 285 *rigido* cet.: comp. my correction of 182 'penitusque os erigit ultra': it seems pretty clear that Aetna was mentioned in what is lost before 282, as he is here talking of the various ways in which winds may get within the mountain. Lucretius in his brief description of Etna gives much weight to wind; but our poet treats of it at quite inordinate length: he has already said much about it, and continues the subject for another 100 lines. 286 *uentis* is the last gain we get from β, which ends here.
287 it is thus forced to admit from all sides different winds; because the summit is equally exposed to all. *cogitat* has no meaning here: *cogitur* seems quite necessary, the *-ur* was absorbed in the following *auras*, or lost by abbreviation: *cogit* then passed into *cogitat.* 288 and then instead of battling, the winds join forces and so exert a greater power.

289 another possible cause: he now speaks of and illustrates the effect of moisture or water in stimulating wind or air, which then in its turn excites something else, in the case of Etna its fires: 'or else the clouds and cloudy south drive the winds inward into the mountain:' but these vss. are very obscure; and Jacob and others here go much astray, illustrating from Lucretius what is totally different. 290 a 3rd cause: *flexere* and *feruntur* clearly refer to *nubes et nub. aus.*; I have therefore for the syll. wanting written *hi*; but, as I do not know what our poet's usage would be, perhaps *haec* would be right; or again *ut*, 'when haply', might better connect the v. with what follows: then *flex. caput* is obscure, though the general meaning is clear: 'or else these clouds, etc. wheel about and take the winds behind, and so drive them in': in 289 they met them in front: *flexere caput*, for *flexere se*, seems a doubtful expression; so that perhaps Wernsdorf is right in taking it to mean have rounded, doubled, the head of Etna, comparing the technical 'flectere promunturium', 'flec. Leucaten'. 291 *unda* is the water from the clouds: then this water presses, drives before it the airs and condenses them with its blows and so increases their force: *Torpentes* seems necessary: I do not find *torrentes* in the sense of 'streaming' applied to aught but liquids, or speech. 293 now follow two illustrations from artificial

machines of the effect of water in putting air in motion, which in turn sets something else in movement. 293 he alludes, as Wernsdorf says, to such an instrument as Claudius' Triton on lake Fucinus which gave the signal for the naumachia: Sueton. v 21 at end 'exciente [classes] bucina Tritone argenteo qui e medio lacu per machinam emerserat': whether it be that very Triton, it is impossible to say, as we know that similar playthings existed long before from Heron, who in his pneumatics p. 171 describes a *σάλπιγξ* thus blown by water, and p. 227 one blown by steam by a *ζωδάριον ἐσχηματισμένον εἰς Τρίτωνα*. *ueluti* is answered by *Haud aliter* in 299. *hora duci* seems to me to come naturally from *ora duc* of a, especially as *t* follows: the *bucina* was used in many ways to divide the *horae*: Lucan II 689 'neu bucina diuidat horas': *hora* may mean 'hora pugnae', such as the naumachia in Suetonius: or any other *hora*: *duci* may mean the emperor, Claudius or another; or any commander, such as the *duces* of those two fleets. Scaliger's *aura diu*, adopted by all later editors, hardly gives a just sense. 294 the machine is worked by a body of water and by the air constrained thereby to set it in motion: just as the water of the clouds impels the winds which put Etna in motion. *collectus aquae* occurs in Lucr. IV 414 and in Frontinus. 296 another machine, worked in like manner by water setting air in motion, is described: *ueluti* is to be repeated here. It is a hydraulic organ, a sort of instrument which was very common in the time of the Empire, and long before. 296 we here have *ĕ* followed by *que*: Virgil and some of the most careful poets avoid this; though the best prose writers employ it freely. *Car. irr.* must mean a tune produced by the pressure of water. *cortina* is the hydraulis or water-organ: why it is so called I do not know, whether from its shape resembling somehow a pot, or else the sacred pot and tripod on which the Pythia sat; or, as Wernsdorf poet. min. II p. 398 suggests, from the loud noise which came forth from the Delphic *cortina* causing the name to be transferred to this unusual loud-sounding instrument. But as the word occurs only here in this sense, the meaning is uncertain: the box containing the water would seem from coins and gems to have been of different shapes; but Athenaeus IV p. 174 d says *ἔοικε δὲ τὸ ὄργανον βωμῷ στρογγύλῳ*: from which we might infer that *cortina* denotes the shape. Heron, who describes elaborately a hydraulic organ just after the Triton mentioned above, calls the copper chest containing the water more than once a *βωμίσκος*: but his drawing gives it the shape of a square altar. Sen. nat. quaest. II 6 5 'cornua et tubae, et quae aquarum pressura maiorem sonitum formant quam qui ore reddi potest, nonne aeris intentione partes suas explicant?' 297 these organs are described as having *impares calami* or *fistulae* of *aes*, resembling the *tubes* of our organs: these *impares fistulae* produced *impares modi*: Vitruvius x 8 (13) gives a long

technical involved description: but the clearest accounts are found in Heron l. l. and in the curious poem of Publil. Optatianus ap. Wernsdorf poet. min. II p. 405 where the arrangement and length of the vss. suggests to the eye the arrangement of the tubes: 41 'Perque modos gradibus surget fecunda canoris Aere cauo et tereti, calamis crescentibus aucta. Quis bene suppositis quadratis ordine plectris Artificis manus in numeros clauditque aperitque Spiramenta' will illustrate our v., and what follows 'Sub quibus unda latens properantibus incita uentis, Quae uicibus crebris iuuenum labor cet.', looks like 298, where *subr. unda* seems a reminiscence of Aen. X 227 'subremigat undis': but the 'arte regentis Quae tenuem cet.' must refer to the organist who is playing on the keys and thus driving the air into the tubes so as to produce the music: it would seem here simply to mean 'he rows along', i. e. plays on the different keys, 'by means of the water', which supplies the pressure by which the air is forced into the tubes; for all seem agreed that this was the sole purpose of the water: Heron p. 229 *τὸ δὲ ἐν τῷ βωμίσκῳ ὕδωρ ἐμβάλλεται ἕνεκα τοῦ τὸν περισσεύοντα ἀέρα ἐν τῷ πνιγεῖ, λέγω δὴ τὸν ἐκ τῆς πυξίδος ὠθούμενον ἐπαίροντα τὸ ὕδωρ πρὸς τὸ ἀεὶ ἔχειν τοὺς αὐλοὺς δυναμένους φθέγγεσθαι*: Athen. l. l. says *ἐμπνευστὸν δ' ἂν ἴσως ῥηθείη διὰ τὸ ἐμπνεῖσθαι τὸ ὄργανον ὑπὸ τοῦ ὕδατος*: he next goes on to describe how this is done. Pliny however, IX 88, uses *subremigo* in its literal sense of rowing underneath: can then the words imply here 'he rows below upon the water', i.e. while he is playing above with his hands, he is moving something below with his feet, which sets the water in motion? 299 just in the same way the wind of Etna maddened at being dislodged by the torrents of water fights in the straitened room, and thus Etna roars mightily like the *bucina* of the Triton, or the water-organ, both like it moved by water. *summota furens*: see n. to 67. 301 not only are there these external causes of wind in Etna, but we must believe they are produced below the earth from causes similar to those outside. 303 *premunt* is clearly right, *cremant* having no meaning here. *premunt inter se* is the proper Latin construction in the sense of 'mutuo premunt premuntur': Lucr. VI 456 'comprendunt inter se'; I 787 'inter se mutare', where I give instances from Cicero, Caesar and Livy. 305 *tutaque* cet. must mean 'and do not settle down until they are in a safe place': but perhaps Jacob's 'tuta dum sede' is necessary: with *que in* of α ω for *dum*, comp. 206 *que extra* β rightly, *dextra* α ω.

306—328: if even you contest what I say, you must allow that rocks tumble underground, and so cause a dispersion of air, and produce wind: also that the moisture of mists produces air and wind as we see on meadows near a river: much greater is the power of water under the earth, and of winds which by constraint are rendered more violent, until they burst out with their fires from the crater of Etna. 307

credas = credit aliquis: this use of the 2nd pers. sing. potential is extremely frequent in Latin: comp. Madvig gram. 370, and my n. to Lucr. I 327 *possis* = possumus or potest aliquis, and II 41 *Cum uideas* = uidemus or uidet aliquis: Madvig observes that this idiom is of very extensive use, employed alike in the chief clauses of sentences, or, as here, after conjunctions, *si*, *cum*, etc., or relatives: the imperf. is so used as well as the present: Lucr. V 1332 and VI 1268 *uideres*; and *posses* more than once: with this union of *est* and *credas* comp. Lucr. II 850 'Quoad licet ac possis', where Lachmann's *potis es* is no more necessary than Jacob's *credis* here: the same idiom occurs below, 401 'si forte manu teneas ac...cernas,...putes', where Jacob quite spoils the passage by violent and useless changes: *teneas* and *cernas* do not depend on *si forte*, but = tenemus, cernimus. 309 *Proruere* seems quite necessary: the caverns tumble in; and the air thus displaced rushes about and raises wind: Lucr. VI 545 'Subter ubi ingentis speluncas subruit aetas: Quippe cadunt toti montes': this use of *proruere* appears in the silver age: Tac. ann. XV 22 'motu terrae...oppidum Pompei magna ex parte proruit'. 310 *crescere* of a allays at once 'certamina tanta' of editors, Scaliger, Gorallus, Wernsdorf, Jacob. 311 *effundere*, animas or auras: it is curious how he has dwelt and continues to dwell on this production of air and wind from moisture. But in a hot climate the difference in temperature between the air and running waters often makes the currents of air very perceptible. 314 *Flum. parua* seem to be the *riui* taken from the *amnis* and distributed for irrigation over the fields: Pliny III 119 '[Padus] deductus in flumina et fossas inter Rauennam Altinumque': *Flamina* appears to come from a misunderstanding of the passage. *uis* i. e. harum aurarum, 'currents of air from water'. 315 'humor adspirat fortes auras, et uerberibus impellit', thus increasing their force: Aen. V 607 'uentosque adspirat eunti': but our passage is very obscurely expressed, if the mss. are right. 316 *in uacuo*, 'in the open air'. *rorum* is a fine correction of Jacob's: Lucretius uses it several times for water or moisture generally: see my note to I 496. 317 *clusi*: this form, to judge from the best mss., of Juvenal for instance and Seneca, was common in the silver age. 318 *penitus*, 'within the earth,' is opposed to *extra*: the word often occurs with this sense in our poem: *causae* is nomin. to *Exagitant*: the same causes act on the winds below; and being there pent up, these work with more fury: the notion he again and again so elaborately insists on. 320 *suffocat*, the passage chokes the winds as they are thus fighting, and compels them to burst out. 323 *adstr. cert.* is much the same as *Pugnantis suffocat*. *tang. ictu* is illustrated by 'primos ultimus urget': one *spiritus* strikes on another, and so impels it onwards, as one wave another wave. 324 325 *uires* of one v. has come from *uires* of the other: a common error

in our and other mss.; see n. to 81: most editors change it in the second, where it appears to me in place, while in 324 *rupes* or a similar word is required: *suo sibi pondere* seems to me not to refer to the wind, but to the rocks, 'rolling them over off their equilibrium': with this use comp. Lucr. VI 574 'recipit prolapsa suas in pondere sedes', and my note where I cite among other passages Petron. 136 'anumque pondere suo deiectam': to the instances there given I now add from Stat. Theb. V 374 'instabili procumbens pondere'; XII 435 'commoto pondere'; and III 37 the plur. 'ponderibus': but so too our poet below, 346 'ipsa suo decliuia pondere numquam corpora deripiat': what just precedes this further illustrates our passage, 'spiritus ille Qui rupes terramque rotat cet.'; which supports my *rupes*. With *suo sibi* referring to *rupes* and 346 *suo* comp. such phrases as that just quoted from Petronius, and 'suo sibi gladio hunc iugulo', and Cicero's 'desinant insidiari domi suae consuli'; and with the use of *inuoluens*, Aen. XII 688 'siluas armenta uirosque Inuoluens secum'; 292 'oppositis a tergo inuoluitur aris In caput atque umeros': but 'evoluens' is perhaps to be read. 325 *per* governs *densa corpora*. 326 *morantem* is any rock that tries to stay the *spiritus*. 327 *siph. actus* of a restores the passage: *sipho* had various uses; but here it denotes a kind of forcing-pump, used as a fire-engine and for other purposes: among the *uigiles* there was a detachment of *siphonarii* or firemen: Pliny epist. x 35 (42), speaking of a fire at Nicomedia, 'nullus usquam in publico sipho, nulla hama, nullum denique instrumentum ad incendia compescenda'; Isid. orig. xx 6 9 'siphon uas appellatum, quod aquas sufflando fundat. .ubi senserint domum ardere, currunt cum siphonibus plenis aqua et extinguunt incendia. sed et camaras expressis ad superiora aquis emundant': Pliny hist. II 166 'quo spiritu acta et terrae pondere expressa siphonum modo emicat'.

329—357: what we see, would be against the hypothesis that the winds enter by the crater and then are driven out again: thus a still quiet cloud rests in fine weather high above it, and when an eruption is not going on, incense is sometimes burned on the very summit: if however appearances deceive, then it must be from the immense rapidity with which the winds move, that they elude the senses: this might be illustrated by various well-known phenomena. 330 *Faucibus*: Lucr. VI 701, of Etna, 'In summo sunt uertice enim crateres, ut ipsi Nominitant: nos quod fauces perhibemus et ora'. 331 *locus ipse*: the summit of Etna, or the mouth of the crater. 332 *fulgeat* of a makes the passage as clear as the *aether* itself. 333 *Purp. ostro*: to Lucr. II 829 I cite from Propertius 'Poenis tibi purpura fulgeat ostris', and from Claudian 'puniceo ostro'. *iubar aureus*: Priscian quotes from Ennius 'albus iubar'; and in another grammarian we find 'splendidus iubar': Lucr. IV 404 uses *iubar* of the rising sun: 'rubrum tremulis

iubar ignibus cet.'; and v 697 'tremulum iubar haesitat ignis': so I understand Aen. IV 130 'iubare exorto'. **335** *Pigra—humida*: these two epithets referring to *nubes* cannot be right: again the cloud over Etna was the reverse of 'wet': it was dry and like smoke: Strabo p. 272 shews this and illustrates the whole passage: ὑπὲρ δὲ τοῦ βουνοῦ νέφας ὄρθιον διανεστηκὸς εἰς ὕψος ὅσον διακοσίων ποδῶν ἠρεμοῦν (εἶναι γὰρ νηνεμίαν) εἰκάζειν δὲ καπνῷ: I propose *circumstupet atmida*, or *athmida*, as our mss. would write it: when *at* was absorbed by the preceding —*et*, it is seen how easily *hmida* would pass into *humida*: *atmida* then is the Latin form of ἀτμίς, which well represents Strabo's εἰκάζειν δὲ καπνῷ, and his ἀχλὺν ὁμιχλώδη in p. 276 where he speaks of the volcanic Hiera. In the old language, when the people adapted Greek words to their own organs of speech, we find such words as *placenta*, *turunda*, *amphora*, adapted to the 1st decl. from the accus. of the Greek forms: this mode of adaptation seems never to have been lost; thus on one side of our poet we find in Virgil and Propertius the nomin. *cassida* instead of *cassis*, said to be an Etruscan word; and on the other we have Apuleius more than once using *chlamyda* = χλαμύς. *circumstupet*: 342 'stupeatque profundum': the proper force of the word seems to be 'fixed immoveable in astonishment'. **336** *Prosp. subl.*: 200 ft. above the summit, as Strabo l. l. tells us. *opus*, the work going on within: see n. to 159. *uas. rec.* are the retiring depths within the crater. **338** so that from this and what precedes and follows the furious winds cannot be rushing in, in order to be afterwards driven out again in the eruptions. **339** Jacob cites Pausan. III 23 9. **340** *cerne*: 425 'Cerne locis etiam his cet.' *sum. iugo* on the very summit: 182 'penitusque os erigit ultra'; the βουνὸς of Strabo. *vel qua* i. e. near the mouth of the crater: 181 'Hinc uasti terrent aditus cet.'; 336 'uastosque receptus': this explains *liberr. Inprosp.* *Aetna* is masc. in Solinus v 9 'Vulcano Aetna sacer': so *Ossa* and *Oeta* in Ovid and others; though he and others make them femin. also: it would appear that the masc. comes from *mons* understood: *mons Iura*, *mons Ceuenna*, and in Pliny *mons Aetna* are found with a masc. epithet. **341** *tan. sem. rer.* 'the causes of such mighty effects'. **342** *st. prof.* 'and the abyss be then still': 181 'merguntque profundo'. **343** the rest of this paragraph is among the obscurest of the poem, owing partly to the harsh abruptness of the writer on difficult questions, partly to the imperfection of his mss. I have however adhered to α, making only the slightest changes, but noting below two lacunae; whereas editors from Scaliger to Wernsdorf have violently altered nearly every v. and after all their texts are simply unintelligible. *Huic* cet. I take to mean: do you trust to this, the fact of this great calm at the top of Etna to refute such theory? *ut*: I am tempted to read *at*: but I explain *ut* as an emphatic assertion: how in

that case this air which works such effects, would never tear down the rocks and vaulted caverns of Etna! 344 *Qui rupes*: see n. to 324 325: *rupes* come out as molten stones; *terram* as burning sand. 345 *Cum rexit* cet. I take as aorists of repeated action: when above all (supposing this theory to be true of the winds going down the crater and then 'isdem pulsos remeare') this air is in that case used to guide its powers and abruptly change its course. 346 is illustrated by and illustrates 324, where see note. *suo pondere* again means from their equilibrium or fixed position. 347 *ual. abs. arcu*: and loose them from their strong-arched vault, i.e. tear down the *cauernae*: comp. 308 'Non dubium rupes aliquas penitusque cauernas Proruere ingenti sonitu'.

348 *si* of α δ seems to me right: *ni* or *nisi* of inferior mss. and all editions appears to ruin the sense: in his uncertainty he is now assuming the truth of 329 'isdem decurrere uentos cet.': if I am wrong, at all events appearances are on my side, and the great calm at the top of Etna can only be explained by the fact that these winds move with such rapidity, the eye cannot see their effects, as when persons are purified by the lustration of fire, the fire is moved so rapidly that it strikes our faces and bodies without being felt: my corrections are very slight: for *ruinaest* and 353 *tenuist* see n. to 5 *Delost*: *haec* and *nec* are continually confused from the almost identity of N and H in many old mss. 349 *transfugit* 'escapes': an unusual sense. 350 *leuitas* = impetus, and denotes great swiftness, as more than once in Lucretius. 351 the hiatus makes this as well as the preceding sentence incomplete. *uentilat ignis* is explained by Claudian VI consul. Honor. 324, quoted by Scaliger: 'Lustralem sic rite facem, cui lumen odorum Sulpure caeruleo nigroque bitumine fumat, Circum membra rotat doctus purganda sacerdos': the velocity produced by the rotation allowed the face and body to be touched by the fire without harm. 352 *corpora* I take to be the substances used: comp. 347 *Corpora* i.e. rupes: then *nostris* i.e. corporibus. 353 causa adeo in tenui est, uim repellit, 'it keeps all violence and harm away'. 354 this *causa*, i.e. the flame and wind, does not suck in the lightest substances which lie about the altar. 355 I keep the reading of α unchanged: the readings of other mss. prove first an accidental transposition of some letters in their archetype, then successive clumsy attempts to correct: unless α is very corrupt, which I do not believe, then a v. is clearly lost: it is possible *humus* may come from *fumus* of 356 catching the copyist's eye: but I do not pretend to emend it. 356 the smoke rises up quite undisturbed. *odoratis* appears to me not to be necessary. 357, if this v. refers, as with our text it seems to refer, to *fumus*, the last words are to me obscure, as *innoxia rapti* can hardly mean anything but

'guiltless of plunder': the sense wanted seems to be 'unharmed', which *innoxia* can by itself have. I regret not to be able to throw more light on this paragraph; but, assisted by a, I have not treated it like other editors, who with all their violent emendations, seem none of them, not even Scaliger, to connect it rationally with what precedes and follows.

358—424: whether the cause then come from without or from within, eruptions of fire, sand, stones and molten rocks are frequent: material never fails: if there is a lull, it is from the openings being blocked up; and when this resistance is broken through, the eruption is rendered more violent: many mineral substances help; but above all the *lapis molaris* or lava-stone feeds the eruption: its power of retaining fire is very great; and it can be rekindled again and again. 358 *peregrinis*: the causes last spoken of which he admits to be possible; but not so likely as the *propriae*, the internal causes, described before. *potentis* is the nom. plur.: see n. to 58 *discordei*. 360 portions of the mountain are carried up in the form of showers of sand, so prominent a feature in all eruptions and spoken of above: comp. too 344 'Qui rupes terramque rotat': the *terram* is those 'montis partes'. 361 *fragoris* I take for the accus. plur.: Seneca epist. 95 69 'fragores bellorum ciuilium; dial. I 3 10 'aquarum fragoribus': the accus. *-is* is common in words of a similar formation, *laboris, maioris*, etc.: see Ribbeck proleg. Verg. p. 406 and my n. to Lucr. V 591. 362 *fulmina* I keep, as *flumina* for the streams of lava would seem to be too abrupt: comp. 344 'qui fulminat ignes'; Petron. 122 v. 135 'iamque Aetna uoratur Ignibus insolitis et in aethera fulmina mittit'; and Sen. nat. quaest. II 30 'Aetna aliquando multo igne abundauit, ingentem uim harenae urentis effudit... illo tempore aiunt tunc plurima fuisse tonitrua et fulmina, quae concursu aridorum corporum facta sunt, non nubium cet.': and *fragoris* can well go together with *fulmina*: comp. Sen. nat. quaest. II 27 3 'talia eduntur tonitrua, cum cet. hic proprie fragor dicitur, subitus et vemens, cet.' 364 *brachia* of a I retain: the Pithoeanus of Juvenal has 4 times *brachia*, twice *bracchia*. 372 *operae* Scaliger takes for the nom. plur. 'as gangs of workmen': so 562 'Fabriles operae'; but here I am not sure that it is not the dat. sing. 373 *rumpat* = interrumpat; and is the precise opposite of 381 'frangunt iter'; and = 'claudit uias' of 375: Horace 'Rumpat aut serpens iter institutum': the genius of Scaliger restored by conjecture the exact reading of a. 375 *luc. ab imo*: 'against the turmoil below': on the analogy of 'munire ab' and the like: see my n. to Lucr. III 820. 376 *tecto* is in apposition with *sub pondere*: I have emended the next v. as the sense seems to require, and less harshly I think than former editors: but as our mss. so often put *n* for *r*, as 344 'notat', 489 'notant', 445 'adgeneret', 448 'uentis' a, 'uenis' ω for 'ueris', 625 'fontis' for 'fortis', I almost more

incline to 'Haud similis terere hos cursus'. *hos* i.e. *uentos* of 372 foll. and 378. 378 *uentis*: the ms. reading comes from end of 377: see n. to 81. 379 'all the swifter owing to the hindrance': comp. n. to 280 *impediat*. 384 strange that no editor could restore this reading of **a**, as he had merely to divide differently the words of **ω**. 385 *superant*, either 'come to the top' or 'abound'. *rigant inc.*: metaph. from spreading the *riui* over a field: comp. Lucr. II 262 'motus per membra rigantur', and my n. there. *siluae* 'materials', a translation of the Greek ὕλη: 446 he joins 'Materiam siluamque suam': the plur. seems curious. 386 *uocant* = uacant: comp. 120 *uocuoque* and n. there: *uocant* and *nutriet* seem to me both necessary: *a* and *e* are among the letters often interchanged in our mss.; as 398 *liquent* for *liquant*. *quod* i.e. quoad: comp. Lucr. II 248 'quod cernere possis' and my n. there: my changes of the text in this and the preceding v. are slight, and I think give a better sense than those of other editors. 387 *uernac. mat.* are the *sulphur*, *alumen*, and *bitumen* mentioned presently. *illis causis* depends on *utile*: 'a kind of earth serving, when in contact with fire, as a means for producing those effects'. Daubeny in his work on volcanoes treats in p. 280 briefly of the materials of Etna, and p. 288 of the lavas: there is a most elaborate work by Sartorius von Waltershausen on the volcanic stones in Sicily and Iceland. But I am not competent to decide how far our author illustrates or is illustrated by modern researches. 389 Daubeny p. 280, speaking of the vapours from the crater in 1832, says 'these appear to have been sulphureous, as was the case when I visited the crater in 1824'. 390 Jacob's certain correction *alumine* is confirmed by Vitruvius and Dolomieu, both of whom he quotes: Pliny XXXV 183 foll. gives an account of the various kinds of *alumen*. 392 *corporis* = materiae. 393 the sentence seems quite sound, but I can bring no exact parallel to the words which mean, 'and to shew that this substance runs through the whole mountain'. 395 *robore*: a very favourite word of our author to express the substance, the kern, what gives the stones he speaks of or other substances their distinguishing properties: so 401, 405, 412, 423, 503, 515, 521, 536. 396 *suco*: comp. 390. 397 *alumine* here too, as in 390, seems clearly the right reading. 398 *liquant* is active, *incendia* being its subject. 399 he now for 160 vss. gives a most minute account of the lava of Etna, the *lapis molaris* as he and others call it: Pliny XXXVI 137 'molarem quidam pyriten uocant, quoniam plurimus sit ignis illi': Daubeny p. 288 gives a short account of the lavas of Etna: *silex* was the most general term for all volcanic basalts. 401 *teneas*, *cernas*, *quaeras* are not subjunctives governed of *si forte*, but optatives with that force explained in n. to 307: comp. too 550 'si uelis', and Lucr. II 1090 'si teneas': so that Jacob's altera-

tions are quite uncalled for. 405 *patere* [flammas] *extorq.* 408 *Sed* cet.: in this and all that follows he is minute to prosaic tediousness, and at the same time harsh and obscure: he has said in 404 foll. that this *lapis molaris*, if put into a strong fire, is fused more quickly than iron: but now when it has imbibed the flames, there is nothing that retains more surely (domus tutior) what it has imbibed; for then, from the action of the fire, the exterior is hard and a bad conductor of heat: *seruans aciem duram*: so that 411 *Vix umquam* cet.: it hardly ever recovers its pristine strength, *uires*, throughout all its substance. 409 *aciem*, a metaph. from the edge and temper of metal: for the position of *que* comp. n. to 79. 410 *tum* then, after it has been tried in the fire, though at first it was so yielding: my correction here is very slight. 411 *euomit* must mean 'completely discharges'. 412 *Totus—robore* repeats 'seruans—fidest': its exterior is hard and difficult to penetrate, so that it slowly admits fire into its interior, and as slowly discharges it. 414 *cōcepta* comes easily from *coepta* of mss. and gives the exact sense required, as *concipere ignem*, *aquam* and the like is the first meaning of the word. 415 so Lucr. VI 682, of Etna, 'totius subcaua montis Est natura, fere silicum suffulta cauernis': his *silex* being the *lapis molaris* of our author. 416 *profecto*: for the rhythm here, and 412 *tarde* comp. n. to 69. 417 *lapidis*: the sing. seems quite necessary. 418 *fert. igni* recurs below, 557: Pliny too has the same constr. 422 *inst. uires* seems at first sight to contradict 411 *Vix* cet.; and indeed our author has not the gift of clear expression: but there he is dwelling upon the long time it retains its fire; here on the length of time it takes for the fire entirely to extinguish its substance and *semen*. 423 *pumex* appears to = *cinis* of 420: a mere cinder-like substance: 482 'leuis et sine pondere pumex': it can hardly become a *pumex* in the strict sense; as Daubeny p. 288 speaks of 'the entire absence of pumice and of obsidian' in the lavas of Etna; and other observers agree with him.

425—447: in other places you see such eruptions or traces of them, in the islands of Aenaria, Strongyle and Hiera; and between Cumae and Naples; but, for want of the lava-stone of Etna, the fires are either extinct or but slight. 425 *his*, 'in the following places', seems all that the passage requires. 426 *Illic* is joined with *nascentis*; and is the *haec loca* of 425. *materiae* seems to be the sulphur, alumen and bitumen spoken of above; comp. too 435. 427 *lapidis* i. e. the *molaris*. *cer. sig. col.* seems to mean 'its presence can be tested most surely by the colour': but the expression sounds to me strange. 428 the *lapis molaris* alone can keep up a lasting fire. 429 *Aenaria*, known under other names, now Ischia: he begins to enumerate the *haec loca*. *ins. flagrans* perhaps refers to the same event which Pliny II 203 speaks of:

'sic et Pithecussas [i. e. Aenaria] in Campano sinu ferunt ortas; mox in his montem Epopon, cum repente flamma ex eo emicuisset, campestri aequatum planitie': *insidiis* means much the same as *repente* of Pliny. 430 I follow a: *extincta* depends on *Dicitur*. *super*, i.e. et insuper testis est locus: for this district comp. Strabo p. 246 at beginning, ὑπέρκειται δὲ τῆς πόλεως εὐθὺς ἡ τοῦ Ἡφαίστου ἀγορά, πεδίον περικεκλειμένον διαπύροις ὀφρύσι καμινώδεις ἐχούσαις ἀναπνοὰς πολλαχοῦ καὶ βρωμώδεις ἱκανῶς· τὸ δὲ πεδίον θείου πλῆρές ἐστι συρτοῦ: comp. too what precedes; and Petronius 120, v. 67 'Est locus exciso penitus demersus hiatu Parthenopen inter magnaeque Dicarchidos arua, cet.' Petronius was probably contemporary with our author. 432 *ut ubere*, to express its great plenty: see the last words quoted from Strabo. 433 *fecundius* seems to agree with *ubere*, rather than *sulphur*. 434 *Insula* cet. the third of *haec loca*. *Rotunda* of mss. I keep, though Scaliger and later editors read *Rotundae*: comp. Ovid met. I 169 'Lactea nomen habet'; XV 740 'Insula nomen habet'; and still more like our passage, l. l. 96 'aetas cui fecimus aurea nomen'; Sueton. V 24 at end, 'Gabinio Secundo...cognomen Cauchius usurpare concessit': *Rotunda* is the Greek Στρογγύλη: it and Hiera next mentioned are both described as active volcanoes by Diodorus V 7.

435 and 436 are both given rightly by a alone. 436 *Et lapis*: a stone too helps, well suited for kindling fires, but yet without the properties of the true *molaris* of Etna: Diod. l. l. ἐκφυσᾶται δὲ καὶ ἄμμος καὶ λίθων διαπύρων πλῆθος. 439 *Insula*, the fourth of these places: it is called Ἱερὰ Ἡφαίστου by both Diodorus and Strabo. *durat adhuc* of Scaliger, adopted by later editors, has no meaning, as he and the rest understand the sentence: they take *incendi* of 440 to be a genitive and join it with what follows: 'the greater part of the conflagration has cooled down': what follows proves that *Pars* is *pars insulae*, as otherwise 440 and 441 have no sense: *incendi* is the infin.: 'the island, but a part of it only, still continues to burn: the greater portion etc.': *duro* could take an infin. in our author's age: Petron. 41 'duraui interrogare': Lucan IV 519 'ut uiuere durent': the last syll. of *adhuc* might easily be absorbed in the foll. word; but perhaps *adhuc durat* was what the poet wrote. 445 a alone preserves the end of this v.: the fact of a connexion between the Lipari islands and Etna seems to be still a moot point: see Daubeny p. 264. 446 *siluamque*: comp. 385 and n. there. 447 *pasceret* is clearly needed.

448—509: but you may see for yourself that this lava is the chief agent in eruptions: look at its effect all round the mountain: it involves all other materials in its own fierce conflagration; it is dangerous for any to approach the scene of action; some of the stones will burn away to a cinder; but the great stream of lava advances, miles in breadth,

many miles in length, carrying everything before it: it will cross the river Symaethus sometimes and bury its banks twenty feet deep. 448 *notis, signis*: Sen. epist. 95 65 'hanc...signa cuiusque uirtutis ac uitii et notas reddentem'. 449 *testem* appears a certain correction. 451 *efflant* i.e. uaporem: it is used thus absolutely by Lucr. VI 681 'Flamma foras efflet'; Stat. Theb. X 109 'niger efflat anhelo Ore uapor', who more than once thus uses the partic. 452 *Int. uen.* must mean 'immiscentur uenis Aetnae'; but I know no other instance of this use of the word. 454 *colligit* makes no sense, and seems to have come from *collegit* of 455: I read *conficit* which in capitals differs little from *conligit*: 'dearth of the *molaris* makes the fires to be meagre': comp. 427 'genus hoc lapidis...Quod nullas adiunxit opes, elanguit ignis'. 455 *iacit* i.e. flammas. 457 here too α alone points to the truth: the effects of the *lapis molaris*, when the fury of the eruption is abated, *si lenitur* (opus), are not so wonderful in the appearance they present to us outside the mountain, *extra*: rather is it, when it is on fire in the crater, *illic*, and sets in flames all about it that its terrors are shewn. *equidem*, not with the first person contrary to the older usage: Persius, probably a contemporary, has also two well-known instances; but most of those given by Hand in his Tursellinus are quite apocryphal. *qua* is the abl. of quality: comp. Lucr. V 577 'nilo fertur maiore figura, Quam, nostris oculis qua cernimus, esse uidetur'. 458 *illic* seems emphatic: there inside the crater. 459 *saxum*, lapis molaris. 461 *uiris* of α clears away much vain conjecture: *lapis molaris* must be the nomin., as clearly one or more vss. are lost here: then in 462 *ramis* must be corrupt: I conjecture *rupes* or rather *rupis*: with *ramis* then for *rupis* comp. 594 *camilli* αω for *capilli*: forms like nomin. *rupis* are common enough: Christ keeps nomin. *uatis* in the de diuin. II 12 and 13 after the best mss. and Buechler *uolpis* in Petron. 58; and many similar cases occur: for the sense comp. 455 456, espec. 'ictu Materiam accendit cet.' 464 *sacris rebus* would seem to mean preternatural, more than mortal; as 557 'sacro numquam non fertilis igni'; and 559 'caelo propior': perhaps we may compare 194 'arcent aditus diuinaque rerum Cura: sine arbitrio est': or to be used as in 'Di magni, horribilem et sacrum libellum' and the like. 466 *honerosa* of α I keep: *honus, honerosus, honustus* were all in common use: the uncritical Gellius attests this: though his reasons are worthless, his facts are not: II 3 'inserebant eam [*h*] ueteres nostri plerisque vocibus uerborum firmandis roborandisque...sic *honera*, sic *honustum* dicebant': so Plaut. Stich. 276 'honustum' *A*; pseud. 218 'honestos', i.e. honustos, *A*; Lucr. III 113 'honustum' *AB*: see Servius, whom I cite there merely to shew that the *h* was so well established that a fanciful derivation was invented to explain it. 467 *moles*: comp. 27 and n. there. 468 *Prouol-*

uunt is neut. as *uerto, conuerto, muto,* and the like often are; comp. 168 'turbare': I do not elsewhere find the finite verb so used, but the partic. *uoluens* is neuter in Lucretius, Virgil, Ovid and others. *examina*: 504 'Emicat examen'; Lucr. v 1364 'pullorum examina'. 469 470, found in a only, give sense to a passage before unintelligible: he speaks of the confusion among men suddenly overtaken by the eruption, some running, some overcome, some struck by stones, some caught by the lava, and compares it with a battle: Aetna being the conqueror and strewing the field with the bodies of the slain up to the very rampart of their camp: there is a curious precision and technicality in the account, implying, as we have said before, that the writer had seen an eruption: comp. 465: and had also had personal experience of fields of battle: he is fond too of carrying out this metaphor of a battle and an enemy in regard to Etna and its operations: comp. 552 and 612. 470 471 my changes are very slight here: *recipit* seems to mean 'one does not stay to meet'; another is exhausted and cannot fly. 474 *acies* 'the enemy's line'. *castra* cet.: he has been chased and slaughtered up to the gates of his camp.

475 foll.: here too there is an abruptness, almost helplessness of exposition, such as we find in some other parts of the poem: the text is I believe essentially sound: the author in 475—477 explains the condition of a *lapis molaris*, when caught in the fire by itself: 478—483 *Excutitur,* the condition to which a heap of those stones is reduced: then 483 foll. the molten stream of lava. 475 *summo* = maximo. 476 the corrupt *sopitaes* I cannot emend with any certainty: it may come from *species* (*spetiaes*) which gives a sense, and is more like to it than Scaliger's *scabres*. *faex* of a is a great gain: the word seems to have got by accident into Gorallus' edition and from it into Wernsdorf's: Sen. epist. 94 58 'nihil est illis, dum fiunt et a faece sua separantur, informius...Sterile terrae genus et infernum perpurgatur'. 477 *cernas* I prefer to *cernis* of other editors: see n. to 307 *credas*. 478 but when a heap is formed of these falling stones, it will be broad at the base and narrower at the top, so that the stones will burn away to a cinder as if they were in a kiln. 479 *ang. uer. sur.*: the heap would naturally assume more or less this conical shape, from the mode in which they would fall. 480 *fornace* is a very general term: here it clearly means a *fornax calcaria* or limekiln, fully described by Cato de re rust. 38: his proportions are 10 feet broad at bottom, 3 at top, 20 high; and hence we get a good notion of how a heap of these stones would go on burning till reduced to cinders, after the loss of the part that turns liquid: on the *ueluti in* of mss. see my critical notes to Lucr. II 322 and 536. 482 *pumex*: see 423 and n. there. 483 *liquor ille* cet.: he now proceeds to describe the lava stream: *liquor ille* refers back to

humor of 481. 485 *pronis* I read for *prunis* of a: *primis collibus* seems to have no sense. Wernsdorf says 'summo de monte', which the words could not mean: he shews too that he fancied the great lava torrents came out of the crater at the top, a rare occurrence in Etna, scientific observers remarking that it proves the great strength of the crust of Etna that lava seldom bursts through at a lower elevation than 2000 feet or so: Daubeny p. 272 says that the grandest feature of Etna is the zone of subordinate volcanic hills with which it is encompassed of which 80 are enumerated: this would seem to explain the 'pronis collibus', and render unnecessary Scaliger's *callibus*, an elegant and, as *a* and *o* are so often interchanged in our mss., easy correction. 486 many streams issuing from different *colles* would join in forming one great stream: even longer distances than 16 miles have been noted. 487 *curuis* seems to give the sense required: the lava would always more or less present such a shape from its meeting with different obstacles in different parts: comp. 494 *curvo*, 495 *simas*; and Murray's hand-book for Sicily p. 419, speaking of Catania and the eruption of 1669, 'the wall was not here overthrown...it stood erect with the lava curling over the top like a rocky billow, as is still visible'. 488 *tenet*, 'attempts to stop'. *pugnant*: his favourite metaphor: things carried along by the stream clash and fight with each other and with it: Scaliger's *purgant* is very enticing. 489 *haec tela*, the *curvi ignes* or lava-stream: battle is ever in his thoughts. 490 *faciles*, which readily conform to its shape. 491 *liquor* of 483 is still the subject. 492 *perpascitur* = depascitur, or perpopulatur: a sense I do not find elsewhere; but *perpasco* in Varro = depasco. 493 *increpat* seems to mean 'it dashes with a loud noise its waves in motion upon its waters which are standing' i. e. which have stuck in the hollows of 491. 495 its *undae* are first *tenues*, then, as they go on, become more and more *simae*, curling, or turned up: I scarcely in all these vss. alter a letter of a: former editions make the wildest changes: *simus* perhaps is hardly used elsewhere in Latin with the force it has here; but in Greek the word has many cognate applications. With this and what precedes compare Daubeny p. 285, speaking of 1819, 'two other apertures took place a little underneath, from the lowest of which a stream of lava proceeded. This was augmented by streams from the other four craters, which, uniting into one body of molten matter, poured themselves into the Val di Bove. There, according to Mr Scrope, its surface presented that rugged and irregular aspect which belongs to lava-streams flowing down a considerable slope, and advancing consequently at a comparatively rapid rate': this passage will illustrate too the 'pronis collibus'.

496 there is clearly a lacuna here and probably of more than one v.: 'and sifting out etc.': i.e. the stones not yet molten, and perhaps other

substances: the great lava-stream goes on, leaving behind it what it cannot carry with it. 495 496 the rhythm of these two vss. is very unusual in a poet of this age, and seems intended for an echo of the sense, being a reminiscence of an older poet, Lucretius or rather Catullus: 493—496 taken with 483—485 at once recalled to my mind Catul. LXIV 269 'qualis flatu placidum mare matutino Horrificans zephyrus procliuas incitat undas...Quae tarde primum clementi flamine pulsae Procedunt...Post uento crescente magis magis increbrescunt': but our author was probably unconscious of this. 497 *Flumina* are of course the streams of lava. 500 when a mass of lava has cooled, it smokes and is carried on for a time by its own momentum: comp. 26 27. 501 *sonanti solido*: see n. to 67. 502 *pulsatos ictus* of mss. I believe to be genuine: it scatters abroad its strokes which have themselves been stricken out by impact on the solid ground. 504 *Em. ex.*: comp. 468 'atra sonant examina harenae'; *examen* is a swarm of fragments, sparks, etc. 504 *plagis* cet.: this passage has been much mutilated in late mss. and all editions: I keep to α without changing a letter: the constr. is 'saxa, scintillas procul esse fides est plagis': 'the fact that burning stones, that sparks are far away, far away as they fall to the ground, is a proof that this is caused by blows': for this sense of *fides* comp. 516 'Et figulos huic esse fidem' i.e. in the oratio recta 'Et figuli huic sunt fides': 'potters give proof of this'; and 177 'Aetna sui manifesta fides', and n. there. 506 *uerum* cet. 'but when its force has carried the stream of fire over the banks of Symaethus, scarce any one, I warrant, will sever them from the fiery mass that has joined them': here I have adhered strictly to α, only spelling *Symaethi* right and reading *faxo* for *fixo*: later mss. (though their corruptions may be understood from α) and all editions have played strange tricks with 507: this is what the last editor Jacob has brought himself to print: 'Si uoltum anthracinum, quum et ripas traxerit amnis'. The Symaethus, one of the largest, I believe the largest river of Sicily, flows along the western and southern base of Etna and falls into the sea a little south of Catania: there is abundant evidence of the lava reaching it: Sartorius v. Waltershausen speaks of the bed of the Simeto being strewed with blocks of lava: the curious preciseness with which our author speaks of the banks being covered is thus to be explained: he was evidently an eye-witness; and it is a well-known fact that when the lava-stream is brought into contact with water, a fearful eruption and dispersion take place; so that the banks would be covered with a continuous mass of lava, while the river would only have dislocated blocks in it: with the words *dimoverit* and *obruta moles* of 509 comp. the very similar expression in Tac. ann. IV 63 'ut coepere dimoueri obruta'. *Sȳmaeth.* in Virgil, our author and the Greek anthology: *Sȳm.* in Ovid and Silius. *faxo* is a favourite word of Plautus and

Terence: it often denotes actual agency; but often too as here, merely means 'I will warrant, engage, wager'; as Plaut. curc. 586 'in tritico facillime Vel quingentos curculiones pro uno faxo reperies'; Men. 468 'Non esse eam dices faxo: ita ignorabitur'; pseud. 49 'Recita modo: ex tabellis iam faxo scies': or *faxim*, as aulul. 490 'Ego faxim muli, pretio qui superant equos, Sint uiliores Galliae cantheriis': *faxo* continued to be used by the poets, Virgil, Ovid, Val. Flaccus, Silius, Statius, generally with the sense of agency, but not always, as in Stat. Theb. VIII 78 'Faxo haud sit cunctis leuior metus atra mouere Tartara, frondenti quam iungere Pelion Ossae'. **509** *pedes* is clearly to be read: the *pe* was absorbed in *persaepe* and then *des* became *dies* which has no sense at all: the lava has often been observed to lie deeper even than this.

510—535: do not be misled by false analogies to think that the *lapis molaris* is not one uniform substance: it is as much so as copper, which you know to be copper after it is fused as well as before: other stones may burn; yet they never fuse like the *molaris*.—One is tempted to think the main purpose of his poem was to enlighten the world on the true nature of the *lapis molaris*, which sciolists had grossly misrepresented. I have hardly changed a letter of 𝔞 here: later mss. and all editions have rendered the passage unintelligible; obscure it is at the best. **512** the *fluere* of 𝔞 alone gives light here: in vain he tries, he says, to explain his subject, if you believe the fable that it is a different substance that is fused by the fire: then the *fauillae* cet. is not very clear; but he seems to say that these people hold that the *Flumina*, or lava-streams, then harden by having the property of *fauilla*: *Flumina* has reference to *fluere*; comp. too 497 *Flumina consistunt ripis*: this passage in later mss. and consequently in all editions has no meaning. **513** *proprietate*: comp. Pliny XIII 121 'proprietatem habet fructum amittendi lanugine'; Sen. epist. 84 4 'an quae collegerunt, in hunc saporem mixtura quadam et proprietate spiritus sui mutent': ib. 118 13—17 the word occurs six times. *siue* i.e. uel si: or if they falsely think that it is sulphur mixed with bitumen that burns in the molaris: above he has shewn that these substances and alumen do burn in other volcanoes; but the molaris is independent of them and indeed far more powerful. **515** these people attempt to shew this by such a fact as the following: after potter's clay they say is burned in the furnace its substance is fused; and the potters give proof of this fact; and then by cold it again hardens. **516** figuli sunt fides huic: comp. 504 'plagis —fides'; and 177. **518** but such a mark common to different things is too slight to build upon. **519** *trepidat* 'wavers and is uncertain': opposed to *certo uerum* cet. **520** the poet's own proof: the *molaris* is of a uniform nature like copper which is the same after as before fusion.

521 *robore*, his favourite word: with its real substance intact: my slight corrections and my punctuation here seem to give the sense required. 522 *Vtraque* I read for *Vltraque*, a slight and I think necessary change: 'in both cases' i.e. both fused and solid: it answers to the 'seu forte madentes cet.' of the next v.: the word is thrice used by Lucretius in the same way, IV 86, 291, VI 517: *Vtramque* of γ ε ϛ and editions has no meaning. 523 *tenet* is not neut. as Scaliger says: 'tenet conseruatque notas' are joined. 526—528 I do not profess to explain: *color ipse* seems to refer to the same fact as 427 'certissima signa coloris': colour is the great test of the true *molaris*: I should therefore have put the sign of a lacuna, if I could have explained the rest satisfactorily, as *externam* can hardly agree with *notam*. 529 too seems to me to point to a lacuna after 526: I don't deny, he says, that certain other stones do burn fiercely; but they cannot be fused into lava like the *molaris*. 530 *propria uirtus* = proprietas of 513. 532 *fridicas* α: a Greek word is wanted with something like the sense of *fusilis*; Scaliger therefore conjectures *chytas* or *rhytas*: if α is nearer, as it probably is, than the other mss. to what we want, the *fr* may come from the preceding *-ere*; and *idicas* may represent *hydicas* or some such provincial word. 533 *illa*, saxa. 535 *commissa*: metaph. from matching two things against each other: 'nor will those stones have been properly matched against the structure of the molaris in their inner substance'.

536—564: the fusing of this stone need not excite surprise: the hardest metals melt in the fire; and you may test the truth yourself: expose the stone to a moderate fire in the open air: it will resist: put it in a hot closed furnace, and it will melt: think now how much greater the heat is to which it is exposed when pent up within the furnaces of Etna. 538 I adopt Scaliger's *ab igni* for *gigni*, and *quo* for *quae*; though perhaps there is a lacuna such as this: 'nihil insuperabile gigni [Ignibus, et contra procrescere rursus ab igni] omnia quae cet.': Heraclitus frag. 41 Schleier. πυρὸς ἀνταμείβεται πάντα καὶ πῦρ ἁπάντων cet.: an epicurean could not have spoken, as our author here speaks, of Heraclitus, nor have grounded his own reasoning on a principle of his. 540 we have a similar question, and answer appended without any connecting particle in 599 'Haec uisenda cet.': no change is needed: 'but after all is this so very strange? why, the hardest bodies etc.': *nim. mir.* with a question = non nimis mirum. 542 comp. Lucr. I 493 'Tum glacies aeris flamma deuicta liquescit'; for this passage is an imitation, perhaps unconscious, of this part of Lucretius; for the form of expression comp. Lucr. V 306 foll. *animos*: so 405 'extorquere animos' of his stone: it = robur. 543 *lentities* seems to occur here only; even *lentitia* is of the silver age, *lentitudo* being the older form: here it means 'toughness': so *lentus* is said of *argentum*, *radix*, and the like: *plum-*

bum seems necessary, as to understand a subject *ignis* or *flamma* would be very harsh. 545 Gorallus appositely quotes Pliny xxxiii 69 'quod effossum est, tunditur lauatur uritur mollitur; farinam apitascudem uocant, argentum quod exit a fornace sudorem'. *Spissa, aurea*: see n. to 67. *suspensis*: *fornax* being a very general term, he well marks the smelting-furnace by this epithet, as the smelting-pot was raised up to some height for the fire to be kindled beneath, and for the slag to fall out, and the metal to run into the moulds: see Rich's companion p. 104. 546 *Exsudant*: comp. Pliny's *sudorem*. *quaedam* cet.: a moral reflexion: more remains to be treated in a like way: *profundo*, 'depths of earth': comp. 276. 547 *sortei*: see n. to 58 *discordei*. 549 *praeclusus* a: two letters transposed in other mss. render them and all editions unintelligible. 550 *uelis*: see n. to 307 and 401. 552 *hostem, Vincitur, captus*: see n. to 469 470. 554 foll. but what are our engines to those with which Etna hurls her masses? what our furnaces to hers? our fire to her fire? 557 *sacro*: see n. to 464 *sacris rebus*. 558 *non qui feruet*: for the indic. comp. Sen. epist. 64 1 'propter quos maior fumus fieret, non hic qui erumpere ex lautorum culinis et terrere uigiles solet, sed hic modicus qui hospites uenisse significet': 85 4 'haec est pernicitas per se aestimata, non quae tardissimorum conlatione laudatur'. *nostro*: Lucr. ii 383 contrasts *noster* with *fulmineus ignis*. 563 564 *operae* is subject of all 4 verbs. 564 *Exanimant* seems almost a play on words: they drive the breath out of the bellows.

565—567: such is the way Etna burns. 565 *operis*, i.e. the working of Etna: a sense we have so often had before. 567 I change but a single letter, reading *vis it* for *uiuit*: these two vss. are a summary of several hundred lines of the poem; and as the connexion between the *spiritus* and *incendium* has been treated at much length, and yet with some obscurity and confusion, I am not sure that *terra* is not the subject of *urguet*: in that case I would read *Spiritus incendens uiuit*.

568—598: we run over sea and land to visit splendid or ancient temples; cities of old renown, Thebes with its legends, Sparta with its warriors, Athens with its themes of song; tombs of Greeks and Trojans; pictures and statues of famous artists. 568 *operosa*: Ovid met. xv 666 'proceres ad templa petiti Conueniunt operosa dei'. 569 *sac. mem. uet.* is the natural antithesis to what precedes: Dodona might be an instance of this, Ladonis of the other kind of temple; and, if *memoranda* became *memora*, the change to the reading of a would naturally follow: Scaliger's conjecture, though accepted by Gorallus, Wernsdorf, Jacob, is really farther from mss. and very weak. 570 *per prox. fat.*: 'digitis a morte remotus Quattuor aut septem' for instance. 574 575 I do not change a letter of a; but clearly a v. is lost. 574 *fratres*: Odys. λ

262 Ἀμφίονά τε Ζῆθόν τε, Οἳ πρῶτοι Θήβης ἕδος ἔκτισαν ἑπταπύλοιο: comp. Paus. IX 5; and for *ille imp. ille can.* Hor. epist. I 18 41. 576 pii miramur nunc saxa invitata cet.: this theme was a commonplace with the Latin poets: Ovid amores III 12 40 'Duraque percussam saxa secuta lyram'. *piei*: see n. to 58. 577 *sacra*: *saxa* of mss. came from 576: if *sacra* be right, then the constr. must be 'gemina ex uno sacra, fumantia uapore': a word for *saxa*, with the meaning of *flammae* or *uapores*, *apices* or *uertices* or *cacumina*, all used by the poets in reference to this fable, would make the sentence simpler: this discord of the sons of Oedipus even after death is also a commonplace of the poets: Paus. IX 18 3 τούτοις δὲ ἐναγιζόντων αὐτῶν τὴν φλόγα, ὡσαύτως δὲ καὶ τὸν ἀπ' αὐτῆς καπνὸν διχῇ διίστασθαι. 580 *numerus* has the sense it bears in Tacitus and other writers of the silver age, of a division or troop of soldiers: Lycurgus suggests the mention of the Spartan army, one of the creations on which his fame rested; for Gorallus seems to be right in saying that *numerus* is the *enomotia*, the kern of the Spartan system: he quotes Hesychius, ἐνωμοτία· τάξις τις διὰ σφαγίων ἐνώμοτος. *sua*, absolutely devoted to their commander. 582 *soli* of α restores the sentence. *uictrice*, in her contest with Neptune. 583, as told by Catullus, who seems to have made 'perfide Theseu' proverbial.

585 foll. I adhere strictly to α, only in 587 reading *En uocat* for *Euocat*: later mss. and all editions are hopelessly confused: you too, Erigone, are one of the *uaria carmina* for which Athens is famous: so renowned a constellation is now the abode of you, and yours (*uestra*), your father Icarus or Icarius, and the faithful dog which became Sirius: comp. Tib. IV 1 9 'cunctis Baccho iucundior hospes Icarus, ut puro testantur sidera caelo, Erigoneque canisque'; and n. to 246 *Sirius index*. 587 *En uocat*: so 54 I read *en caelo* for *e caelo*. 590 *suo Hectore*, through or by or in their Hector, he by his death being the cause of their destruction: comp Horace's 'Milesne Crassi coniuge barbara Turpis cet.'; Cic. pro Mil. 47 'iacent suis testibus': *ab Hectore* could not here be said; but *per* or *propter Hectora* might: it = extinctos extincto Hectore.

591 who is the *ducis* here mentioned? is it Ajax whose tomb was and is on the Rhoetean headland? or Hector? or even Achilles? so that what follows means, and not only the tomb of Achilles, but of Paris as well: anyhow he has expressed himself very obscurely. 594 *patre*, i.e. Oceano: Haupt in his index lect. 1859-60, in support of this fine correction of his, shews that the Greek poets often speak of the θάλαττα as her mother; it is not therefore unnatural the Latins should speak of Oceanus as her father: the poet alludes to Apelles' picture of Venus Anadyomene. 595 refers to the famous picture of Timomachus: 'Inque oculis facinus barbara mater habet'. 596 the Iphigenia of Timanthes. *subiectae*: Ovid has *supposita*, Propertius *subdita cerua*.

598 I add *Haec*, which may have fallen out from the *Haec* of 599: comp. Stat. sil. I 3 47 'Vidi artes ueterumque manus uariisque metalla Viua modis. labor est auri memorare figuras Aut ebur aut dignas digitis contingere gemmas, Quidquid et argento primum uel in aere Myronis Lusit et enormes manus est experta colossos': here 'Myronis manus' is used as in our poem: Aen. I 455 'Artificumque manus inter se operumque laborem Miratur'; Mart. IV 39 3 'Praxitelus manum Scopaeque': Haupt l. l. makes two corrections 'uacca Myronis Et iam mille manus': *manus* too seems to want a genitive; and after Greek painting has been illustrated by three of its greatest masterpieces, it is hardly in keeping that a *uacca*, however great its merits, should be the sole representative of Greek sculpture. *turbaeque*: for the position of *que* see n. to 79: for the plur. *turbae* Haupt l. l. compares Hor. od. III 4 47 'mortalisque turbas', and Lat. Ilias 1020 'turbis comitatus Achilles': comp. too for the meaning Cic. Brutus 122 'quae uix iam comparet in hac turba nouorum uoluminum'; Sen. epist. 88 24 'haec quoque liberalium artium turba'.

599—645: yet the wonders of Etna surpass all these, Etna who can spare as well as destroy: thus she gave a free passage through her fires to the two brothers of Catina, who carried off, one their father, the other their mother, and thus earned eternal glory. 599 *terra* cet. i.e. terraque dubius marique: see n. to 79: for a like question, and answer without a connecting particle, comp. 540. 601 *hum. rebus*, in all that is done by man. 602 i.e. in the beginning of autumn: here too a alone is right. 603 the force of *tamen* seems to be, awful and far above all works of man though it be, a human interest attaches to it in the following story. 604 *sons*: though its acts are generally destructive. 609 *torquet* seems to mean 'plagues'; though perhaps the poet had more than one passage of Virgil in his mind: *Iuppiter* is its subject: I doubt whether Scaliger's *torpet* would be in place, as the sky is then rather in commotion. 611 *rubebant* first became *ruuebant* or *rubant*, then *urebant*. 612 *hostem*: see note to 469 470. 613 *urbis*, Catina, which Etna has often invaded. 614 *rapina* seems to have here its primary meaning of snatching up to carry off: comp. Sen. epist. 74 7 'nulli uero, etiam cui rapina feliciter cessit, gaudium rapti durauit in posterum'. 617 *raptis* is used as *rapina* before: unable to carry away what he had snatched up, he loses precious time in repeating vain charms or formulae; for so I understand *carmina*. 618 *minimo* seems a necessary correction. 622 *ratis* of mss. I keep: comp. Lucr. III 929 'Consequitur leto'. *prae. cap. Incr.*: the same constr. in Lucr. III 932, 'hoc alicui nostrum sic increpet'; Livy IX 24 10 'haec obuiis, haec excurrentibus in publicum pauidis increpat'. 624 *namque* cet.: this story of the pious brothers of Catina had extraordinary celebrity:

Strabo p. 269 καὶ τὰ περὶ τοὺς εὐσεβεῖς ἐκεῖ τεθρύληται τὸν Ἀμφίνομον καὶ τὸν Ἀναπίαν, οἳ τοὺς γονέας ἐπὶ τῶν ὤμων ἀράμενοι διέσωσαν ἐπιφερομένου τοῦ κακοῦ: the coins of Catina often represent two naked figures, carrying each on their shoulders a draped figure, probably from some famous statues: Claudian has a poem to the pious brothers and their statues. 625 *Amphion* of a and most mss. is curious. *fortis*, nomin.: see n. to 58. 627 *senectā* depends on *defessos*: Scaliger joins *senectă membra*, which may be right. 631 *raperest* I read, as I do not well see how *rapiunt* could have been changed to *rapies*: see n. to 5 *Delost*: this use of *est* = licet, is common in and after the Augustan age: Hor. epist. I 1 32 'Est quadam prodire tenus'; and Sat. I 2 101 'Cois tibi paene uidere est Vt nudam', with the dat. as here; for I join 'illis rapere est': *this* booty, if none else, they *may* carry off. 634 *pios*: 'the pious brothers' appears to have been their proverbial title: Strabo l. l. τοὺς εὐσεβεῖς: Pausan. x 28 4 ἐν Καταίνῃ τοῖς καλουμένοις εὐσεβέσιν. 636 Scaliger cites the ciris 27 'Felix illa dies, felix et dicitur annus': this v. like much in our poem is abrupt and obscure: he must mean, that day, disastrous as it was, was rendered blessed by this deed of piety, the ground they trod was unharmed, while all around was wasted: Conon narrat. 43 gives a full account, and as he wrote in the time of Augustus, it is very probable that our author had read the whole narrative, of which we now have Photius' abstract: I cite it, to illustrate our poem from 605 to the end: οἵ τε Αἴτνης τοῦ πυρὸς κρατῆρες ἀνέβλυσάν ποτε ποταμοῦ δίκην φλόγα κατὰ τῆς χώρας, καὶ Καταναίοις...ἔδοξε παντελῆς ἔσεσθαι φθορὰ τῆς πόλεως· καὶ ἀπὸ ταύτης φεύγοντες ὡς εἶχον τάχους, οἱ μὲν χρυσὸν οἱ δὲ ἄργυρον ἔφερον, οἱ δὲ ὅτι τις βούλοιτο ἐπικούρημα τῆς φυγῆς. Ἀναπίας δὲ καὶ Ἀμφίνομος ἀντὶ πάντων τοὺς γονεῖς γηραιοὺς ὄντας ἐπὶ τοὺς ὤμους ἀναθέμενοι ἔφευγον, καὶ τοὺς μὲν ἄλλους ἡ φλὸξ ἐπικαταλαβοῦσα ἔφθειρεν, αὐτοὺς δὲ περιεσχίσθη τὸ πῦρ καὶ ὥσπερ νῆσος ἐν τῇ φλογὶ πᾶς ὁ περὶ αὐτοὺς χῶρος ἐγένετο. διὰ ταῦτα οἱ Σικελιῶται τόν τε χῶρον ἐκεῖνον εὐσεβῶν χώραν ἐκάλεσαν, καὶ λιθίνας εἰκόνας ἐν αὐτῷ τῶν ἀνδρῶν τῷ μνημείῳ (? μνημεῖα) θείων τε ἅμα καὶ ἀνθρωπίνων ἔργων ἀνέθεσαν: so too Lycurgus κατὰ Λεωκρ. 98, p. 160 λέγεται γὰρ κύκλῳ τὸν τόπον ἐκεῖνον περιρρεῦσαι τὸ πῦρ καὶ σωθῆναι τούτους μόνους, ἀφ' ὧν καὶ τὸ χωρίον ἔτι καὶ νῦν προσαγορεύεσθαι τὸν εὐσεβῶν χῶρον: Solinus 5 15 says 'ut sepulcri locus nominaretur campus piorum': so that doubtless there was a notion that where their tomb and statues were shewn, there the fire first divided and let them pass unharmed: hence probably 'innoxia terra': Philostr. Apoll. v 17 χῶρος δ' εὐσεβῶν, περὶ οὓς τὸ πῦρ ἐρρύη κ. τ. λ.: comp. too Pausan. l. l. 637 *Dextera* is the accus. 638 there is clearly a lacuna here, such as this: Hortatur tollitque senem, matrem arripit alter. 639 comp. Claud. de piis fratr. 1 'Adspice sudantes uenerando pondere fratres'. *suff. illa* I take to mean 'she the mother holds out',

in spite of her terror: perhaps in the last v. there was something to which this refers, such as 'matrem ille labantem': Claud. ib. 9 'Nonne uides ut saeua senex incendia monstret, Vt trepido genetrix inuocet ore deos? Erexit formido comam perque omne metallum Fusus in attonito palluit aere tremor': or else we must read 'Tutus uterque pio sub pondere sufficit illo'. 640 comp. Conon, etc. cited above, and Pausan. l. l. διχῇ σχισθῆναι λέγεται τὸν ῥύακα, καὶ αὐτοὺς δὲ τοὺς νεανίσκους σὺν δὲ αὐτοῖς τοὺς γονέας τὸ πῦρ οὐδέν σφισι λυμηνάμενον παρεξῆλθεν. 643 *Ditis*, nomin.: Scaliger quotes Petron. 120 v. 76 'Ditis pater': so Quintil. inst. I 6 34. 645 *Sed curae* of a seems clearly *Securae*: Stat. Theb. VIII 14 'Illum et securi circumspexere fragorem Elysii'; x 88 'Securumque larem': otherwise we might look on the v. as a reminiscence of 'Secretosque pios, his dantem iura Catonem', and read *Secretae*.

As I promised in the introduction, I append some remarks on Professor Haupt's program of 1854: p. 3 he thus emends 51 foll.: Inpius et miles metuentia comminus astra Prouocat, admotis ad territa sidera signis Prouocat infestus cunctos ad proelia diuos. Iuppiter e caelo metuit dextramque corusca Armatus flamma cet.: *ad territa* is, he says, a correction of Eueruinus Wassenberghius: the transposition of 52 and 53 is his own. *e caelo metuit* he defends by Propert. v 6 59 'pater Idalio miratur Caesar ab astro': to me the context seems to require *caelo metuit*: I prefer too the *coruscam* of all mss. P. 4 in 60 he reads *ad* for *in*: but with *in bellandum* may we not compare such expressions as Ovid her. 15 197 'Non mihi respondent ueteres in carmina uires', Aen. VII 664 'Pila manu saeuosque gerunt in bella dolones', and 'in utrumque paratus'? 62 he reads *laeuus* for *saeuus*: I prefer *scaeuus*; but both corrections at once occurred to me, and would occur to any scholar: in the same v. he proposes *utrimque secus* for *utrimque deus*. In 68 he adopts the reading of a 16th century edition, *Amplexa est natos* for *Impellens uictos*: but that is surely rewriting, not correcting: *que* too seems in that case a most inadequate connecting particle. I do not see that it is more absurd to picture Earth carried along in the rout of her children, as she attempts to rally them, than to represent the stars as fighting on the side of heaven. P. 5 in 19 he proposes *Ambustam aut* or *Ambustum aut* for *Inpositam et*. P. 6 in 73 he prefers *patulis* of Aldus. 76 he reads *uatum* for *rerum*. 77 *nigro uiderunt agmine* for *nigros uiderunt carmine*. P. 7 in 80 he proposes *strauere nouena* for *poena strauere*: 81 *pomo* for *poena*: I could understand 'sollicitant pomis sollicitantque aquis' or 'sollicitant fame

sollicitantque siti'; but 'pomo' and 'siti' make a strange apposition. 84 he adopts Jacob's *ulterius* and reads 'Quidquid et ulterius falsi sibi conscia terrent', which I confess I cannot interpret, any more than in 23 'Quidquid in antiquum iactata est fabula carmen'. P. 9 in 100 he proposes 'Dantque uiam, sanguis omnis qua commeet, isdem Terra cet.', changing four words. P. 10 in 110 he reads *uetustas* for *uetusta est.* 111 for *intra* he gives *ultra.* 119 for *torrens uno* he offers *totiens imo*, which I cannot approve. 123 for *riuis* he reads *ripis*, saying of the ms. reading 'nemo semel monitus negabit haec esse ineptissima': Hor. epod. II 2 25 had suggested to me *ripis*; and now I admit that *riuis* can scarcely be defended. 269 foll. he emends thus: Sic auidi semper quod uisum est carius, istis Inplemus se quisque bonis. ast artibus illis Sunt animi fruges; haec rerum est optima merces, cet. 273 he prefers *mutum.* P. 12 in 281 he adopts 'iuncto foedere' from Mencken and Schrader. 287 *cogitur*, which I at once hit upon for the unmeaning cogitat, I find from Haupt to be an emendation of Schrader. P. 13 in 291 for *sono* he gives *sinu.* 293 for the 'ora duc' of a he suggests doubtingly 'ora lacus' or 'euripus'. 567 for 'uiuit per' he proposes 'uincuntur'. P. 14 he says of 311 'cum nullo artificio effici posse uideatur ut *effundere* recte positum esse censeamus, non dubitamus poetam ita scripsisse Aut humore etiam nebulas se fundere largo': to me this alteration appears to destroy the whole sequence of the argument. P. 15 in 312 I find myself anticipated in reading *adluit* for *abluit*: the certainty of the correction is self-evident. 314 *a* has not *Flamina*, which in my opinion must not be read. 325 he adopts *artantes* from Jacob for *ardentes*, *uenas* of Aldus for *uires*: my conception of the passage is quite different. P. 16 in 439 for *durata* of mss. he reads *clarata est*: a conjecture upset I think by my explanation of the whole sentence. 426 for *nascentis* he proposes *pascentis*, which he afterwards found Schrader had done: it is odd that I too had written down *pascentis*; but rejected it on account of the passage which he brings in support of it, 447 'pasceret ignes'; and the still more decisive 453 'Pabula et ardendi causam lapidem esse molarem'; from which I inferred the poet meant to say that the variety of material which sprung up in those places, sulphur, alumen, etc. was greater; but for want of the true *pabulum*, the *lapis molaris*, the fires had gone out. 449 I have gladly accepted *testem.* P. 18 in 360 for *subuectat* he reads *subiectat* after Lucr. VI 700 'Saxaque subiectare': and it certainly is a more appropriate word. The poet however may have been thinking of georg. III 241 'nigramque alte subiectat [*P* subuectat *M R*] harenam'; and if his Virgil, as is likely enough, agreed with the Medicean and Roman, he may have used *subuectat* on the authority as he thought of Virgil. 362 for 'Ardentisque simul

flammas' he proposes 'Ardentesque simul flammae se', surely from not observing that *fragoris* is, as I have shewn, the accus. plur.: I prefer too the *trepidantia* of mss. to Jacob's *crepitantia*. 485 *pronis* for *prunis*, a manifest correction, I find from Haupt has been anticipated by Schrader and Wassenberghius. 487 foll. he thus arranges: nihil reuocat cursus, nil ignibus obstat, Nulla tenet frustra moles, simul omnia purgant: Nunc siluas rupesque uorant, nunc terra solumque cet. P. 19 in 364 he reads 'dant bracchia nodo Inplicita ac stirpes cet.' after Lucr. v 1096—1100. 461 'nobis...Lucretiani carminis recordatio hanc certissimam (neque enim dubitamus) emendationem suppeditauit, Nam simulatque mouet uiris turbamque minatur, Diffugit extemploque solum trahit atque tremiscit. similiter enim loquitur Lucr. (vi 1190) In manibus uero nerui trahere et tremere artus'.

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